

ALASKA NATIVE STUDIES UNIT FOR FOURTH GRADE: USING PLACE-BASED  
EDUCATION, PROJECT-BASED LEARNING, COOPERATIVE  
LEARNING AND INDIGENOUS KNOWLEDGE

By

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**Abstract**

As a fourth-grade educator who was responsible for teaching social studies, specifically meeting the Alaska Standards that focus on Alaska's history of Indigenous peoples it is incredibly important that I teach accurately and genuinely. This has been a weak area of mine, since I am not from the state of Alaska. Therefore, it is an area that I wanted to further develop in my teaching practices. I developed an integrated social studies quarter long (nine weeks) unit for fourth grade that focuses on the history of Alaska from the Indigenous viewpoint. There are countless atrocities that occurred to the Indigenous population of Alaska that often get brushed under the rug. It is a disservice to not educate my students on these things. Another issue when teaching Alaska history and culture is that stereotypes and biases are often unintentionally taught as well. It is necessary that I understand my own perceptions and beliefs as a White female with little exposure and understanding of Alaska Native culture and education. Being a white female puts me in a position where I am not able to share my own experiences and knowledge as someone who is Alaska Native and grew up with the culture and language, because of this I needed to seek resources outside of myself to be able to accurately and relevantly teach a unit on Alaska Native history, knowledge and culture. I included place-based learning, cooperative learning and project-based lessons into my unit which allows students to explore the local environment and incorporate Alaska Native knowledge. This unit goes beyond social studies, because teaching must be open and welcoming to diversity and differences. Classrooms must be accepting and understanding so that students feel safe to share their own knowledge and stories with one another, and listen with respect and kindness

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## **Objectives**

My objective was to give my students both sides of history, where often only one side is taught. Through reading, research, community involvement and interaction/interview with Elders my students gained a deeper understanding of Alaska Native history, knowledge, and culture. Students in my classroom participated in project-based and place-based lessons and learning in which they were immersed in culture which helped to expand their understanding.

- To identify Alaska Natives as the first people to inhabit Alaska.
- To explore Valdez and the natural world around them.
- To explain the importance and resourcefulness of Alaska Native knowledge.
- To describe the various dwellings and inventions of Alaska Natives peoples.
- To compare the colonization of Alaska Natives to other Indigenous groups around the world.
- To focus on the Sugpiaq/Alutiiq people and language of the Valdez Area.
- To be purposeful field trips that help to deepen and enrich what the students are learning.
- To incorporate cooperative learning, place-based and project-based learning in the lessons and projects of this unit.



## Research Questions

The base of my topic or the main question centered around how the instructor or teacher (myself) is responsible for shaping the ideas of the students, specifically the ideas of Alaska Native and Indigenous peoples. Part of the question is then understanding as a teacher myself, what kind of understanding of Alaska Natives do I present to my students? How do I as a white teacher with little experience and knowledge in Alaska Native culture teach in a way that does justice? What are my own biases that I must figure out so that I can acknowledge and teach in a neutral way giving all the information and allowing my students to come up with their own beliefs, instead of simply swallowing mine.

In an ideal world I would leave nothing out when teaching Alaska Native history, knowledge, and culture, I would be able to go into great detail when it comes to Indigenous groups of Alaska. Unfortunately, it is the age-old woe of any teacher, there is never enough time! I focused primarily on the Sugpiaq (Alutiiq) people that are Indigenous to Valdez and the surrounding area. From my research and understanding, the Indigenous people of Valdez prefer to be called Sugpiaq, though they may be referred to by the term Alutiiq which came about during colonization. My goal was to expand and develop the relationships I have with Elders in the community so that they may share their knowledge and stories with my students. New connections were made with elders in the community as well as parents/guardians of students who come from an Alaskan Native background. Athabascan, Yupik, and Tlingit members of the community came into the classroom and shared their knowledge and time. My question was how can I create an engaging and meaningful unit that encompasses the knowledge and importance of Alaska Natives history, knowledge and culture? There is no simple answer. Involving students

and resources from the community, along with student choice helped me find success in student engagement and encouraging them to find relevance in what we were learning.

**Introduction/Background/Rationale**

I grew up on the Island of Kauai, and the school that I attended had a Native Hawaiian educator who taught a Hawaiian Studies class. I had Hawaiian studies for most of my elementary education. I was perplexed when I came to Alaska to find that Alaska History, not even Alaska Native history is confined to a single year in fourth grade and a semester of Alaska history in high school. As a fourth-grade teacher it was my job to teach the entire state's history in one year. It is easy to skimp over Alaska history, knowledge and culture in an effort to cover the history of the entire state. This is a huge problem. I believe that an entire year, or more should be devoted to just teaching Alaska Native history; but since I can't control that, I can only control how I teach the standards, I wanted to develop a meaningful, rich unit on Alaska history, knowledge and culture. Telling the often-uncomfortable side of the colonization of Alaska, learning about the languages and customs of the distinct Indigenous group of Alaska and helping my students be aware of the longevity of success and amazing ingenuity of the Indigenous people of Alaska.

## Literature Review

For my Alaska Native unit, I want to find Elders in the Valdez community who can come into the classroom or on field trips with the class to share their knowledge and expertise with my students. I realized that I had a lack of familiarity and expertise when it comes to Alaska Native knowledge, to make my unit authentic it was necessary to seek outside resources and help. As mentioned before I was able to find community members that were willing to share their time with my students. They were not strictly Elders from the Sugpiaq community, but individuals from different Alaskan Native groups currently residing in Valdez.

Paul Ongtooguk discussed the stereotype that Alaska Native, specifically the Iñupiat people suffered from. The cliché “Eskimo” portrayal of a nomadic tribe searching for food in a blizzard. He points out that the Iñupiat people were and are well aware of the movement of animals and the cycle of nature which allowed them to know where to find food and shelter in harsh conditions that many other groups of people would have found uninhabitable (Ongtooguk, 2000). He goes on to explain, “Such a cycle of life was, and is, dependent upon a people's careful observations of the environment and their dynamic response to changes and circumstances. Developing this cycle of life was critical to the continuance of traditional Inupiat society. Also critical was a system to share this knowledge and insight with the next generation” (Ongtooguk, 2000, p. 9). My assumption is that today most people (especially those living in Alaska) do not have the “Hollywood” stereotype of Alaska Natives anymore, but that is not to say that there aren't still biases and stereotypes of Alaska Natives that still exist. It is essential that I understand and acknowledge my own biases, so that I am able to grow and learn to change those that are outdated. Only by knowing my own shortcomings will I be able to truly teach Alaska Native history, knowledge and culture in a neutral, honest and genuine way.

Ongtooguk goes on to explain that Alaska Native learning is often stereotyped as “hands-on” learning, which without the knowledge beforehand the use of “hands-on” learning would be ineffective and dangerous (Ongtooguk, 2000). Observation is a key component in how young children were educated in Alaska Native cultures (Ongtooguk, 2000). They first watched before they began developing the skill themselves, as well as listening to the stories shared by the Elders and adults of their community (Ongtooguk, 2000). Apprenticeship is another crucial element in the education process, this is where the “hands-on” learning comes into place, after the observation and listening (Ongtooguk, 2000).

This is a large part of why I wanted to do a Project-based as well as Place-based unit, because of the strong connection to nature that Indigenous cultures have. Barnhardt and Kawagley explain, “Native people have traditionally acquired their knowledge through direct experience in the natural environment” (Barnhardt & Kawagley, 1999, p. 2). It seems that it would have been inept if I did not integrate place and nature in a unit focused on Alaska Native culture. There are many elements in the traditional education of Alaska Natives and experience/apprenticeship is a part of that process.

It was important to incorporate place and nature in my teaching, especially when it comes to teaching Indigenous knowledge and history, since it is so integrated into the culture. I felt that it was my responsibility to encourage a love of nature in my students. Green, Kalvaitis, and Worster explain that the development of a child that leads to “Environmental Action” (Green, Kalvaitis, & Worster, 2015). Children flow back and forth between the stages where they are met with a positive interaction in/with nature or a negative (Green, Kalvaitis, & Worster, 2015). I found that place-based learning coincided with many of the ideals and values of Alaska Native culture.

In Western culture it seems that being the best is the ultimate goal. Western culture is focused more on the individual rather than the group. This idea contrasts highly with the Indigenous idea of the betterment of the group. The first kill made by a hunter is given to the eldest female relative, it is not kept by the hunter as trophy (Ongtooguk, 2000). This contradicts with the first kill of a hunter in Western culture. Many of the characteristics that are beneficial in Western society can be detrimental in Alaska Native culture. Ongtooguk points out, “In fact, pride and arrogance can be fatal in the Arctic where the best lesson to keep in mind is how little we actually know and how easily we can be swept from the world” (Ongtooguk, 2000, p. 10). In a place where the wrong step can plunge you into hypothermia, it is less about the individual, but forces the necessity of the whole (Ongtooguk, 2000).

Geneva Gay and Kipchoge Kirkland point out the staggering lack of diversity when it comes to the career of education. The authors state, “They are overwhelmingly European American, middle-class, monolingual, White females who have had little sustained and substantive interactions with people of color” (Gay & Kirkland, 2003, p. 182). I have a limited amount of experience and knowledge based on my own ethnicity, background and beliefs. I struggle with my feelings of inadequacy when it comes to teaching a culture that is not my own. Kawagley’s book helped me to remember that when teaching Indigenous knowledge of Alaska, I need to teach it in a way that shows the vibrancy and still active, relevant and alive people and culture of Alaska (Kawagley, 2006). The technology and wisdom that Alaska Natives invented and used in their daily lives helped them to survive thousands of years without the “help” of Caucasians (Kawagley, 2006).

As I’ve mentioned, I grew up in Hawaii. I attended a small private school for my entire education. The staff was primarily white as were the students. Julie Kaomea discusses the

staggering lack of Hawaiian educators that are in a position to make change (Kaomea, 2005). She states that during her education she was a minority in school and that Native Hawaiians represent one fifth of the population of Hawaii (Kaomea, 2005). The struggles of Native Hawaiians mirror those of Alaska Natives (Kaomea, 2005).

Kaomea spent time observing teachers in the Hawaii public school system teaching Hawaiian studies. She describes the experience of watching a 4th grade class present information they had gathered on numerous Hawaiian terms of culture, people and Gods. Kaomea was appalled by the stereotypes and harsh depiction of Hawaiian law that she witnessed being presented and shared in the classroom. She states, “More specifically, I wondered: Where did the children acquire these exaggerated notions about Hawaiians? And how could the classroom teacher allow these misconceptions to be perpetuated in her classroom?” (Kaomea, 2005, p. 27).

I remember learning about Captain Cook in elementary school and a fact that always stuck with me as a kid was that he was killed and parts of him were eaten by the Native Hawaiians, but he was not eaten. According to the Captain Cook Society, “They (the Native Hawaiians) believed that the power of a man was in his bones, so they cooked part of Cook’s body to enable the bones to be easily removed. It was the cooking of his body which gave rise to the rumor of cannibalism (<https://www.captaincookociety.com>). I can guarantee you that my Hawaiian Studies teacher did not tell me that the Native Hawaiians ate Captain Cook, so where did this ridiculous notion come from? We did not have a textbook that we used for Hawaiian studies, which Kaomea points out that many elementary schools’ curriculum in Hawaii focuses on the good of the explorers, “Although my previous research (Kaomea 2000) suggests that the violence that Captain Cook inflicted on the Polynesians has been largely edited out of elementary Hawaiian studies textbooks, Hawaiian violence remains” (Kaomea, 2005, p. 27). This is the focus that is given in Hawaiian

studies curriculum, it portrays vengeful people and Gods. She draws attention to the fact that words are misspelled and the author is non-Native, but this is the curriculum that the educator was given and without prior knowledge or understanding this is what she teaches and passes on to her students (Kaomea, 2005). She identifies that by illustrating the Indigenous peoples in this way the settlers are able to justify the takeover of Indigenous peoples (Kaomea, 2005).

Another lesson she witnessed a fourth-grade teacher do was comparing the Native Hawaiian rules (kapu) with the school rules of the elementary school (Kaomea, 2005). Of course, the outcomes for breaking a school rule like running in the hall are less severe than breaking a law of a society (Kaomea, 2005). Kaomea insists, “If studies of a society's penal system are indeed instructive for learning about a culture, and if cultural comparisons are an appropriate way to highlight a civilization's salient aspects, then instead of comparing the Hawaiian penal system with the benign rules and consequences of an elementary school, why not teach it alongside the U.S. penal system?” (Kaomea, 2005, p. 32). Kaomea furthers her point by saying, “If such lessons seem vulgar or offensive it is because we have come to accept such topics as natural or appropriate subjects of discussion when teaching and studying about "primitive" cultures, yet these subjects are taboo when teaching about Western cultural systems. Westerners rarely use such topics in reference to themselves” (Kaomea, 2005, p. 32). Quite the case of the pot calling the kettle black. Rules and structures that take place in our everyday lives which we deem as too harsh for elementary students are discussed in detail when it comes to Indigenous people (Kaomea, 2005).

Kaomea clarifies that the educator's role is to intervene when the information the students are learning/sharing becomes skewed (Kaomea, 2005). Therefore, the teacher must not rely on only one resource, but have many places from which to learn. Kaomea worked with eight elementary teachers all of whom expressed nervousness and lack of understanding when it came



to teaching about Native Hawaiian history (Kaomea, 2005). As a white educator seeking outside help from Elders in teaching Alaska Native history, knowledge and culture I must respect and allow the expert (not myself) to teach (Kaomea, 2005). Kaomea closes with, “Perhaps the most helpful role that can be assumed by non-Natives who are interested in assisting with Indigenous self-determination efforts-whether one is a classroom teacher faced with the task of teaching Indigenous studies curricula or an educational researcher working in Indigenous educational communities-is to work collaboratively with Native allies, listen closely to our wisdom as well as our concerns, interrogate unearned power and privilege (including one's own), and use this privilege to confront oppression and "stand behind" Natives, so that our voices can be heard” (Kaomea, 2005, p. 40).

**Theoretical Perspectives**

The main theoretical frameworks that I used for my project/unit were Indigenous perspectives, place-based learning, land education, project-based learning and cooperative learning.

### **Methods/Methodology**

My method was to develop a unit on Alaska history, knowledge and culture that would be used by fourth grade teachers who teach in the Valdez City School District. There was a basic structure that I have been following and using since I started teaching. I used the book *Alaska's First People* by Judy Ferguson as a read aloud to take the class across Alaska and introduce the different Indigenous peoples. I ended up not using that book for this unit. Instead, students were assigned a historical fiction book about an Indigenous group of Alaska. Only three of the thirteen books were written by Alaska Native authors. If I were to develop this unit further, this would be an area that I would highlight with my students discussing the imbalance and try to find more age appropriate books written by Alaska Native authors.

There were various projects that were integrated into unit as it was done before; bentwood visors, masks, and totem poles. This year it was broken into five projects; Alaska Native historical book, Sugpiaq mask, Sugpiaq bentwood visor, Alaska Native basket weaving, and Alaska Native research. Each year different Elders have come into the classroom to share their knowledge. One of my goals was to solidify this group and work with them to create a project based on the understanding they share. Unfortunately, I was not able to get the same lineup as in the years past. Elders and community members still came in and shared, but not a Elder from the Sugpiaq community.

Incorporating a project where students interview or listen to recordings of Elders and then create a visual, written or act out a representation of the stories was another idea I had. If I continued to work on this unit or as a suggestion to another teaching picking it up, I would use Project Jukebox and have students listen to stories from that resource. I wanted to add in more meaningful field trips that tied into what students were learning and offer insight and place-based

learning. During the 2017-2018 school year I took my class on a field trip to the Valdez glacier, that field trip did not happen this time, but I would like to find a way to weave that trip into the unit.

It was important to me to add more project-based lessons as well. One idea I had was for students create models of the different dwellings of Alaska Natives. Some students did this during their Alaska Native historical fiction book project and all students learned about dwelling during their Alaska Native research project. A change I would make would be to create an actual life-size replica of a dwelling together as a class. It would involve outside help, since I don't have the skills or the knowledge to achieve this project alone. I hope that the continuing fourth grade teachers in Valdez will be able to use this unit and further develop and grow it.

**Limitations**

A limitation that all teachers face is time. I had to devote the last block of the day to science and social studies, so I integrated the subjects to have more time for the unit.

**Ethical considerations**

As always, the well-being of my students was at the forefront of any ethical considerations. Another ethical consideration was that when working with Alaska Native Elders and community members, I needed to make sure that I (and my students) took seriously the responsibility of accurately and honestly sharing the information and stories we are given. The Oral History Association states, “It begins with an audio or video recording of a first person account made by an interviewer with an interviewee (also referred to as narrator), both of whom have the conscious intention of creating a permanent record to contribute to an understanding of the past” (<http://www.oralhistory.org/about/principles-and-practices/>). Although we did not record any stories, it was vital that respect and appreciation were shown to visitors in the classroom.

**Timeline**

My unit encompassed a quarter (nine weeks) of the school year. It was broken into the following schedule:

1. Alaska Native Historical Fiction Book Project (5 weeks)
2. Alutiiq/Sugpiaq Mask Project (1 day)
3. Alutiiq/Sugpiaq Bentwood Visor Project (1 day)
4. Alaska Native Basket Weaving Project (3 days)
5. Alaska Native Research Project (3 weeks)

**Budget/Funding**

Costs were covered by myself and the Valdez City School District.

**Materials**

Part of the unit involved students choosing a book that focuses on a specific Indigenous group of Alaska for the Alaska Native historical fiction book project. These are the books that students were able to choose from. Materials for each project are listed within each lesson plan.

**Alaska Native Book List:**Athabascan Books:

Toughboy and Sister, By Kirkpatrick Hill

The Way of Our People, By Arnold Griese

At the Mouth of the Luckiest River, By Arnold Griese

Two Old Women, By Velma Wallis\*

Aleut Books:

Aleutian Sparrow, By Karen Hesse

The Wind is Not a River, By Arnold Griese

Iñupiaq Books:

Neeluk, By Frances Kittredge

Alone in the Ice World, By MaryAnn Easley

Fatty Legs, by Christy Jordan-Fenton & Margaret Pokiak-Fenton\*

My Name Is Not Easy, By Debby Dahl Edwardson

Yup'ik Books:

A Distant Enemy, By Deb Vanasse

Tlingit Books:

The Eagles Shadow, By Nora Martin

Little Whale, By Roy A. Peratrovich, Jr.\*

\*Alaska Native authors

<http://ankn.uaf.edu/>



## Lesson Plans/Handouts/Student Work

### Alaska Native Historical Fiction Book Project

This was one of my favorite projects because many of the students were very involved in it. Quite a few students brought their boxes home and worked on them outside of school. All but a few of the students worked on this project during art, which allowed them to use other materials and tools not available in the classroom. There was a lot of creativity that came out of this project. It was a great way to start the unit, because it gave students the chance to connect with a character from the culture they were learning about.

### Thompson- Alaska Native Historical Fiction Book Project

#### Step 1: Determine goals

<b>Module Title:</b> Alaska Native Historical Fiction Book Project	<b>Grade Level:</b> 4th
<b>This module is part of the Theme:</b> Alaska Native Social Studies unit	
<b>Transfer credits and/or content areas currently associated with this module:</b> ELA and Social Studies.	
<b>Targeted thematic/cultural standards:</b>  Students will read in-depth about a specific Indigenous group of Alaska and will create a collage/diorama with images and objects that represent the book for the student. Any item on the collage needs a written explanation telling why/how it represents the book.  Alaska Content Standards: Cultural Standards: A: Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.	

**Targeted Alaska Grade Level Expectations:**

Reading Standards for Literature K-5: Grade 4 students:

3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Writing Standards K-5: Grade 4 students:

1. Write opinion pieces on topics or texts, supporting a point of view with fact- or text-based reasons and information (e.g., The character \_\_\_\_ was brave because she \_\_\_\_).

b. Provide reasons that are supported by facts and details.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].")

Language Standards K-5: Grade 4 students:

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Valdez City School District Social Studies Standards: Grade 4 students:

VCS SS 4.5 Students demonstrate an understanding of their own cultural and the culture of other ethnic groups.

Alaska Content Standards

AK – A.4, A.5, A.6, A.8, A.9, B.1.b, B.3, C.4, C.5.a

**Module understanding goal(s):**

***What do you want the students to understand about the module topic by the end of the project?** (Rules for understanding goals: 1. Understanding goals should not be statements of fact (i.e. they should not have one right answer) 2. Understanding goals typically should not be broad generalizations or end in adjectives)*

- ❖ Students will understand that reading historical fiction books allow us to imagine what life was like for an Indigenous person of Alaska during a specific time in history. They will be able to compare the colonization of Alaska Natives to other Indigenous groups.

**"Big" questions to consider during the module:** (based on targeted thematic standards and module understanding goal)

What does the story mean to me? How do I interpret it? Is it different from others' interpretations?

**Step 2: Developing a culminating performance task**

**What would a student in your class need to be able to do to show you that they really understood your module understanding goal (from step 1)?**

Students will create a 3D collage that represents the Alaska Native book they have read. The collage will have objects that pull at a deeper meaning within the story, rather than just- "Here is a fishing net, they used fishing nets to catch fish." It would instead be, "The fishing net

represents the subsistence lifestyle that the Tlingits practiced. They harvested the wildlife near them, but only what they needed so that during the next season the wildlife would still be there.” Students will describe on the given paper the reasoning behind each object chosen for their collage.

**What would the student need to be able to do to show that they adequately meet the targeted primary grade level expectations for this module?**

**GLE 1:** Students will be describing the setting of the story and the characters through their collage- the use of color, texture and materials.

**GLE 2:** Students will use text evidence in their writing to support their choice in objects used for their collage.

**GLE 3:** Students will use analysis and reflection by choosing which characters they show and how they represent them.

**GLE 4:** Students will use the conventions of standard English through their writing about the collage.

**GLE 5:** By learning and reading about the different Indigenous groups of Alaska, students will expand their own cultural understanding.

**Through what authentic performance task will students demonstrate that they can do the things stated in the above box?**

Students are creating a physical representation of their own analysis and reflections of the Alaska Native book they read. They are also writing and therefore transferring this understanding into the written language, which creates another level of communication and comprehension.

**What will the students produce or perform (as part of the performance task) that will provide evidence of their proficiency in the module goals? *(Your rubric will assess this product or performance)***

Students will produce a physical representation of the book through their collage, as well as a written component. They will present the finished product to the class.

### **Step 3: Developing a rubric to assess a culminating Module Performance Task**

**Module understanding goal being assessed through this rubric:** Students will understand that reading historical fiction books allow us to imagine what life was like for an Indigenous person of Alaska during a specific time in history.

**Performance task (brief name and description):** Students will produce a physical representation of the book through their collage, as well as a written component. They will present the finished product to the class.

<b>Area of assessment</b>	<b><u>Advanced</u> performance criteria</b>	<b><u>Proficient</u> performance criteria</b>	<b><u>Needs support</u> performance criteria</b>
<b>Module understanding goal</b> (describe three levels of performance in meeting the goal)	Student has all objects and uses text evidence to support why they chose the object they did and how it relates and represents the story and character(s).	Student has most of the objects and uses text evidence to support why they chose the object they did and how it relates and represents the story and character(s).	Student has a few of the objects and uses text evidence to support why they chose the object they did and how it relates and represents the story and character(s).
<b>Thematic/cultural standard criteria 1</b> (can be taken from cultural standard rubrics)	Student demonstrates an understanding of their own culture and the culture of other groups. Student does this by connecting their own cultural/experiences to those of the character(s) frequently in their oral presentation and/or their written component.	Student demonstrates an understanding of their own culture and the culture of other groups. Student does this by connecting their own cultural/experiences to those of the character(s) sometimes in their oral presentation and/or their written component.	Student rarely connects their own cultural/experiences to those of the character(s) in their oral presentation and/or their written component.
<b>GLE 1</b> (describe three levels of performance relative to the GLE)	Student brings to life the setting of the story and the characters- through the use of color, texture and materials. Student uses many different colors, textures and materials.	Student brings to life the setting of the story and the characters- through the use of color, texture and materials. Student uses a few different colors, textures and materials.	Student uses very little different colors, textures and materials.
<b>GLE 2</b> (describe three levels of performance relative to the GLE)	Student uses numerous examples of text evidence in their writing to support their choice in objects used for their collage.	Student uses occasional examples of text evidence in their writing to support their choice in objects used for their collage.	Student uses infrequent examples of text evidence in their writing to support their choice in objects used for their collage.
<b>GLE 3</b> (describe three levels of performance relative to the GLE)	Students analyses and reflects through the choice of which characters they show and how they represent them. Student has a variety of characters in their collage.	Students analyses and reflects through the choice of which characters they show and how they represent them. Student has a few characters in their collage.	Students analyses and reflects through the choice of which characters they show and how they represent them. Student has a small amount of characters in their collage.

<b>GLE 4</b> (describe three levels of performance relative to the GLE)	Student uses the conventions of standard English through their writing about the collage. They have no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
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**Step 4: Incorporating community and cultural resources  
and accommodating prior knowledge and experiences**

**How will you *connect* the content of your module with the students' prior knowledge?**

I will begin the project by having students complete an individual KWL chart. We will complete a whole class KWL chart together after they have finished the KWL chart on their own. Throughout the process of filling in the whole class KWL we will discuss various topics and ideas as they come up.

**How will you *connect* the content of your module to a practical “real life” or modern-day situation? (When the students ask “Why do we need to know this?” what will your answer be?)**

I will have students turn to their face partner and do a think-pair-share- What is culture? Why is it important? What is your culture and what does it mean to you? Then students will share and discuss the last question at their table groups in a round robin format. I will call on a representative from each table to share table discussions with the whole class. I will then share my own experience and understanding of culture. When culture isn't learned or practiced it fades away and then the world becomes less diverse.

**How will you *connect* the content of your module to the lives of the students or the context of the community in a *meaningful* manner?**

Each year I have at least one parent or relative come into the classroom and share their culture and heritage with us. I try to involve as many community members as possible, from as many cultures as I can find.

**What community-based resources are available for you to integrate into your unit? How will you integrate these resources in a meaningful manner?**

As mentioned above I have had Athabascan family members come into the school and share their songs and dances to the class. A Yupik staff member comes and shares objects and clothing from her culture. We find field trips that involve the parents, relatives, and community. We have gone blueberry picking and then made akutaq. We have also picked beach grass cooked then eaten it.

We will take a field trip around town where students will be able to gather inspiration for their collage and even find items in nature to integrate into their work.

**Step 5: Developing a learning plan**

*a.k.a. “now that you know where you’re going, how will you get there?”*

*Based on the **WHERE TO** format in *Understanding by Design**

Consider how you’ll let the students know <b>Where</b> they are going (your goals, <b>Why</b> they’re doing what they’re doing and <b>What</b> will be required of them in the module)	Students will receive the rubric before the project begins. I will explain the project, provide examples and allow time for questions.
How will you <b>Hook</b> the students in to the module and the content of the module? How will you begin?	Throughout the year, during read-aloud I will read a few pages from each book. I will build up the books by discussing how much I enjoyed reading them on my own and letting students know that they will have the opportunity to choose their own book.
What activities and instruction will be necessary to <b>Equip</b> the students to adequately complete the module’s culminating performance task? How will they <b>Explore</b> and <b>Experience</b> the content of the module? (This is the “meat” of the module)	Students must have time to read in class. Very few students will complete the reading at home, I will have built in silent reading time during the school day. I want every child to have the opportunity to be successful and to do this, they need to read the book. When it comes to the collage students will have ample time to work on the project during school. If students want they can work on the project at home, but students will be able to finish if they only work on the project at school.
How will you integrate opportunities to <b>Reflect</b> on their experiences and <b>Revise</b> and <b>Refine</b> their ideas and work?	I will meet with students one on one during the process. I will sit by them during silent reading and ask probing questions to help them dig deeper into the characters and what they are reading. During the collage and writing component I will ask students to go into detail and explain to me, and in their writing why they have chosen particular objects.

<p>In addition to the developed rubric, how will student performances be <b>E</b>valuated? Will there be opportunities for students to assess themselves? What other formal or informal assessment strategies will be used?</p>	<p>As mentioned above I will informally assess students and lead them to self-reflection and further development throughout the project. Students will also complete a reflection sheet at the end of the project.</p>
<p>How will you <b>T</b>ailor (differentiate) your instruction to meet the different skill levels, interest levels, and learning styles of your students?</p>	<p>Choice is a very important part when it comes to learning. Students will have abundant opportunities to make choices. They will be able to decide which book that they will read, if they want to read a book that isn't offered as a choice, I will happily take it into consideration. Students will be able to choose the materials, colors, and textures that they will use to create their physical representation of the book. Students are able to decide which 7 items they want to draw out from the book and use in their collage. Students have the option, always to type their written responses or use voice to text.</p>
<p>What is the best way to <b>O</b>rganize and sequence the instruction in this module? Map out an overview of the three weeks.</p>	<ol style="list-style-type: none"><li>1. Project overview and discussion with rubric</li><li>2. Silent reading time built in</li><li>3. Writing and collage work time built in</li><li>4. Presentations</li></ol>



**Module Three-Week Overview**

<b>W E E K  S 1  -  3</b>	<p>I will begin the unit by having students complete an individual KWL chart. We will complete a whole class KWL chart together after they have finished the KWL chart on their own. Throughout the process of filling in the whole class KWL we will discuss various topics and ideas as they come up. I will have students turn to their face partner and do a think-pair-share- What is culture? Why is it important? What is your culture and what does it mean to you? Then students will share and discuss the last question at their table groups in a round robin format. I will call on a representative from each table to share table discussions with the whole class. I will then share my own experience and understanding of culture. When culture isn't</p>	<p><b>The first 3 weeks there will be built in silent reading time during the school day for students to complete their book.</b></p>	<p><b>The first 3 weeks there will be built in silent reading time during the school day for students to complete their book.</b></p>	<p><b>The first 3 weeks there will be built in silent reading time during the school day for students to complete their book.</b></p>	<p><b>The first 3 weeks there will be built in silent reading time during the school day for students to complete their book.</b></p>
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	learned or practiced it fades away and then the world becomes less diverse.				
<b>W E E K  S  4 - 5</b>	<b>In weeks 4-5 students will have built in time during the school day to work on their collage and written component.</b>	<b>In weeks 4-5 students will have built in time during the school day to work on their collage and written component.</b>	<b>In weeks 4-5 students will have built in time during the school day to work on their collage and written component.</b>	<b>In weeks 4-5 students will have built in time during the school day to work on their collage and written component.</b>	<b>On the last day students will give an oral presentation of their project to the class.</b>

### Alaska Native Book List

#### **Athabascan Books:**

**Toughboy and Sister, By Kirkpatrick Hill Language**

The Way of Our People, By Arnold Griese

At the Mouth of the Luckiest River, By Arnold Griese

Two Old Women, By Velma Wallis\*

#### **Aleut Books:**

Aleutian Sparrow, By Karen Hesse

The Wind is Not a River, By Arnold Griese

#### **Iñupiat Books:**

Neeluk, By Frances Kittredge

Alone in the Ice World, By MaryAnn Easley

Fatty Legs, By Christy Jordan-Fenton & Margaret Pokiak-Fenton\*

**My Name Is Not Easy, By Debby Dahl Edwardson Language**

#### **Yup'ik Books:**

A Distant Enemy, By Deb Vanasse

#### **Tlingit Books:**

The Eagles Shadow, By Nora Martin

Little Whale, By Roy A. Peratrovich, Jr.\*

\*Alaska Native authors

## Due April 29th

Name: \_\_\_\_\_

Book Title: \_\_\_\_\_

[illegible]

Topic: _____ Name: _____		
<b>K</b> What I Know	<b>W</b> What I Wonder	<b>L</b> What I Learned

## Reflection Sheet

Name:

Date:

What did I do?

What did I learn?

What was my favorite part?

What was my least favorite part?

What would I change if I did it again?

### Alaska Native Historical Fiction Book Collage Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Artistry</b>	Student uses many different colors, textures and materials.	Student uses a few different colors, textures and materials.	Student uses the same colors, textures and materials.
<b>Content</b>	The content on the collage reflects the book.	The content on the collage somewhat reflects the book.	Does not reflect the book.
<b>Completion and Timeline</b>	All parts of this project are complete and turned in on-time.	All parts are complete but turned late.	Parts of the project are missing.
<b>Reflection and Written Component</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Total</b>			/12















### Alutiiq/Sugpiaq Mask Project

During this project I realized that students needed more guidance than I had assumed when it came to creating their masks. We explore the Valdez Museum and discuss in depth the materials used and the emotion/feeling we interpret from the mask. One of the goals is to have students create authentic Alutiiq/Sugpiaq masks, meaning that realistic colors and patterns are used. I had a student who decided to give their mask green boogers. It gave me a wonderful opportunity to discuss with the student in private and then through a whole class discussion how the materials, color, and the placing of materials that they chose, create the overall feel and authenticity of the mask.

#### Thompson- Alutiiq/Sugpiaq Mask Project Step 1: Determine goals

<b>Module Title:</b> Alutiiq/Sugpiaq Mask Project	<b>Grade Level:</b> 4th
<b>This module is part of the Theme:</b> Alaska Native Social Studies unit	
<b>Transfer credits and/or content areas currently associated with this module:</b> Art, ELA, and Social Studies.	
<b>Targeted thematic/cultural standards:</b>  Students will visit the Valdez Museum and view examples of Alutiiq/Sugpiaq masks. Students will then create their own Alutiiq/Sugpiaq mask.  Alaska Content Standards: Cultural Standards: A: Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.	

**Targeted Alaska Grade Level Expectations:**

Language Standards K-5: Grade 4 students:

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Valdez City School District Social Studies Standards: Grade 4 students:

VCS SS 4.5 Students demonstrate an understanding of their own cultural and the culture of other ethnic groups.

Alaska Content Standards:

A. A student should be able to create and perform in the arts.

B. A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

**Module understanding goal(s):**

*What do you want the students to understand about the module topic by the end of the project? (Rules for understanding goals: 1. Understanding goals should not be statements of fact (i.e. they should not have one right answer) 2. Understanding goals typically should not be broad generalizations or end in adjectives)*

❖ Students will understand the historical importance behind Alutiiq/Sugpiaq masks.

**“Big” questions to consider during the module:** (based on targeted thematic standards and module understanding goal)

Why were Alutiiq/Sugpiaq masks created? How were they created? What materials did they have available and use back then? Why aren't there many left? Why were they burned? What do the different expressions represent and mean?

**Step 2: Developing a culminating performance task**

**What would a student in your class need to be able to do to show you that they really understood your module understanding goal (from step 1)?**

Students will respond to specific questions on the mask reflection sheet that lead them to answer some of the questions above.

**What would the student need to be able to do to show that they adequately meet the targeted primary grade level expectations for this module?**

**GLE 1:** By learning about and creating Alutiiq/Sugpiaq masks, students will expand their own cultural understanding.

**GLE 2:** Students will use the conventions of standard English through their writing in the reflection.

**Through what authentic performance task will students demonstrate that they can do the things stated in the above box?**

Students are creating their own Alutiiq/Sugpiaq mask as well as putting their thoughts and understanding into writing.

**What will the students produce or perform (as part of the performance task) that will provide evidence of their proficiency in the module goals? *(Your rubric will assess this product or performance)***

Students will produce a physical Alutiiq/Sugpiaq mask, as well as a written component. They will present the finished product to the class.

### **Step 3: Developing a rubric to assess a culminating Module Performance Task**

**Module understanding goal being assessed through this rubric:** Students will understand that creating their own version of Alaska Native art, specifically Alutiiq/Sugpiaq masks, allows them to experience a small amount of effort and time that goes into creating a mask. It will give them a deeper appreciation of the historic value behind the art.

**Performance task (brief name and description):** Students will produce a Alutiiq/Sugpiaq mask, as well as a written component. They will present the finished product to the class.

<b>Area of assessment</b>	<b><u>Advanced</u> performance criteria</b>	<b><u>Proficient</u> performance criteria</b>	<b><u>Needs support</u> performance criteria</b>
<b>Module understanding goal</b> (describe three levels of performance in meeting the goal)	Student conveys a deep understanding of the historical importance of Alutiiq/Sugpiaq mask. This is shown through their written reflection. Student highlights many historical points.	Student conveys a deep understanding of the historical importance of Alutiiq/Sugpiaq mask. This is shown through their written reflection. Student highlights some historical points.	Student highlights no historical points.
<b>Thematic/cultural standard criteria 1</b> (can be taken from cultural standard rubrics)	Student demonstrates an understanding of their own culture and other cultures. Student does this by connecting their own cultural/experiences through the materials they choose and the design of the mask.	Student demonstrates an understanding of their own culture and other cultures. Student does this by connecting their own cultural/experiences through the materials they choose and the design of the mask.	Student does discuss the design of their mask in their reflection.

	Student writes about this frequently in their reflection.	Student writes about this rarely in their reflection.	
<b>GLE 1</b> (describe three levels of performance relative to the GLE)	Student uses color, texture, and material to show the emotion/feeling of their mask.	Student uses color, texture, and material to somewhat show the emotion/feeling of their mask.	No clear emotion/feeling is shown through the mask.
<b>GLE 2</b> (describe three levels of performance relative to the GLE)	Student uses the conventions of standard English through their writing about the collage. They have no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.



**Step 4: Incorporating community and cultural resources  
and accommodating prior knowledge and experiences**

**How will you *connect* the content of your module with the students' prior knowledge?**

This will be one of the later projects in the unit, so I will connect students' prior knowledge by connecting to the other projects that we have already done in Social Studies involving Alaska Native knowledge and culture. When visiting the Valdez Museum many of the students will have been here already, but we will be looking at specific items this time, connecting what they have already seen and learned about the Alutiiq/Sugpiaq people of Alaska.

**How will you *connect* the content of your module to a practical "real life" or modern-day situation? (When the students ask "Why do we need to know this?" what will your answer be?)**

I will have students turn to their face partner and do a think-pair-share- Why is art created? What do you think was the purpose of the Alutiiq/Sugpiaq masks? Do you create art in your own life, why? Then students will share and discuss the last question at their table groups in a round robin format. I will call on a representative from each table to share table discussions with the whole class. I will then share my own experience and understanding of art as it relates to culture. Art is a form of expression and it often has a purpose.

**How will you *connect* the content of your module to the lives of the students or the context of the community in a *meaningful* manner?**

I will connect the content of the Alutiiq/Sugpiaq masks by reaching out to parents and family members, as well as school staff to see if there is integration from year to year. Depending on the year I have had community members and students' families and parents to come along on the field trip and/or come into the classroom to share their knowledge and experience.

**What community-based resources are available for you to integrate into your unit? How will you integrate these resources in a meaningful manner?**

I love working with Faith Revell at the Valdez Museum. She and the museum are such a great resource and a gem in the community of Valdez. I want my students to appreciate this resource of knowledge we have in our community.

**Step 5: Developing a learning plan***a.k.a. “now that you know where you’re going, how will you get there?”**Based on the **WHERE TO** format in Understanding by Design*

Consider how you’ll let the students know <b>Where</b> they are going (your goals, <b>Why</b> they’re doing what they’re doing and <b>What</b> will be required of them in the module)	Students will receive the rubric before the project begins. I will explain the project, provide examples and allow time for questions.
How will you <b>Hook</b> the students in to the module and the content of the module? How will you begin?	Students will begin the field trip by exploring the Valdez Museum and looking at the various Alutiiq/Sugpiaq masks. I will hook the students by asking them what they see? What emotion/feeling does each mask display? What makes them think that, the mouth, the eyes?
What activities and instruction will be necessary to <b>Equip</b> the students to adequately complete the module’s culminating performance task? How will they <b>Explore</b> and <b>Experience</b> the content of the module? (This is the “meat” of the module)	Here are the materials needed for the project: <ol style="list-style-type: none"> <li>1. Rubric</li> <li>2. Two Chinnet platters (12 5/8 x 10) per student</li> <li>3. Masking tape, 3/4” works</li> <li>4. Brown shoe polish or brown acrylic paint</li> <li>5. Small cotton balls</li> <li>6. Hot glue gun and glue, Glue sticks, Tacky glue, Elmer’s School Glue</li> <li>7. Permanent markers</li> <li>8. Scissors and Hole punches</li> <li>9. Q tips</li> <li>10. String, yarn or twine</li> <li>11. Beads, Feathers, Cut paper, other decorations</li> <li>12. Pencils</li> <li>13. Mask examples, mask templates</li> <li>14. Reflection</li> </ol>
How will you integrate opportunities to <b>Reflect</b> on their experiences and <b>Revise</b> and <b>Refine</b> their ideas and work?	I will walk around while students are working and discuss with them their choices and inspiration. Students will complete the reflection sheet at the end of the project.
In addition to the developed rubric, how will student performances be <b>Evaluated</b> ? Will there be opportunities for students to assess	As mentioned above I will informally assess students and lead them to self-reflection and further development throughout the project. Students will also complete a reflection sheet at the end of the project.

themselves? What other formal or informal assessment strategies will be used?	
How will you Tailor (differentiate) your instruction to meet the different skill levels, interest levels, and learning styles of your students?	Choice is a very important part when it comes to learning. Students will have abundant opportunities to make choices. They will be able to choose the colors, material, texture and emotion/feeling they give to their mask. Students have the option, always to type their written responses or use voice to text.
What is the best way to Organize and sequence the instruction in this module? Map out an overview of the three weeks.	<ol style="list-style-type: none"> <li>1. Trace mask outline onto plate</li> <li>2. Cut out upper portion of face from plate</li> <li>3. Trace cut out onto whole base plate</li> <li>4. Add cotton balls for loft and glue in place</li> <li>5. Sandwich two plates together</li> <li>6. Tape the plate surface</li> <li>7. Paint the plate surface</li> <li>8. Decorate the surface and edge of the mask</li> </ol>

### Mask Project Step by Step:

1. The first step to the activity after sharing the project with students is to draw the upper portion of the face on one of the paper plates. Use a template to do so. Then cut out the upper portion including the rim that would hug the top of the head. Set aside the waste paper for other use.
2. Set the cut-out plate on top of the whole plate and trace around the edges of the cut out. Set the top plate aside. Dab small bits of Elmer's glue on the plate and within the outline. Adhere small cotton balls to the glue. This gives the mask 3-D effect, rather than remaining flat.
3. Slowly tape the cut-out plate overtop of the base plate and cotton balls with a few long pieces of tape to start and to secure the sandwich of materials. Make sure that tape fits around all the edges, tucking into crevices and enhancing the 3-D form. Once done, continue to tape the whole surface of the plate. You can overlap tape. Teacher Tip: place several strips of tape along the table next to each student so that they can tape quickly.
4. Taping the two plate layers. Small tufts of cotton balls fit in between the two layers to give the forehead, eyes and nose some loft. Some of the tape ends on the surface of the mask. Other strips wrap all the way around the front and rims to back.
5. After taping is done, rub a little bit of paint or shoe polish onto the taped surface. Use a sponge brush or cotton ball to do so. Thin, thin, layer works best and makes the plate surface appear as wood.

6. After painting, set aside and let dry. This is a good time to discuss with students their choices thus far in the project- reflection time!
7. Decorate the plate's surface with markers and glue on paper. If gluing beads, Q-Tips, feathers use hot glue or tacky glue.

## Reflection Sheet

Name:

Date:

I gave my mask the expression/emotion because...

I learned that Alutiiq/Sugpiaq masks...

My favorite part of my mask is...

One thing I struggled with was...

I think it would have been different to make a Alutiiq/Sugpiaq mask 100 years ago because ...

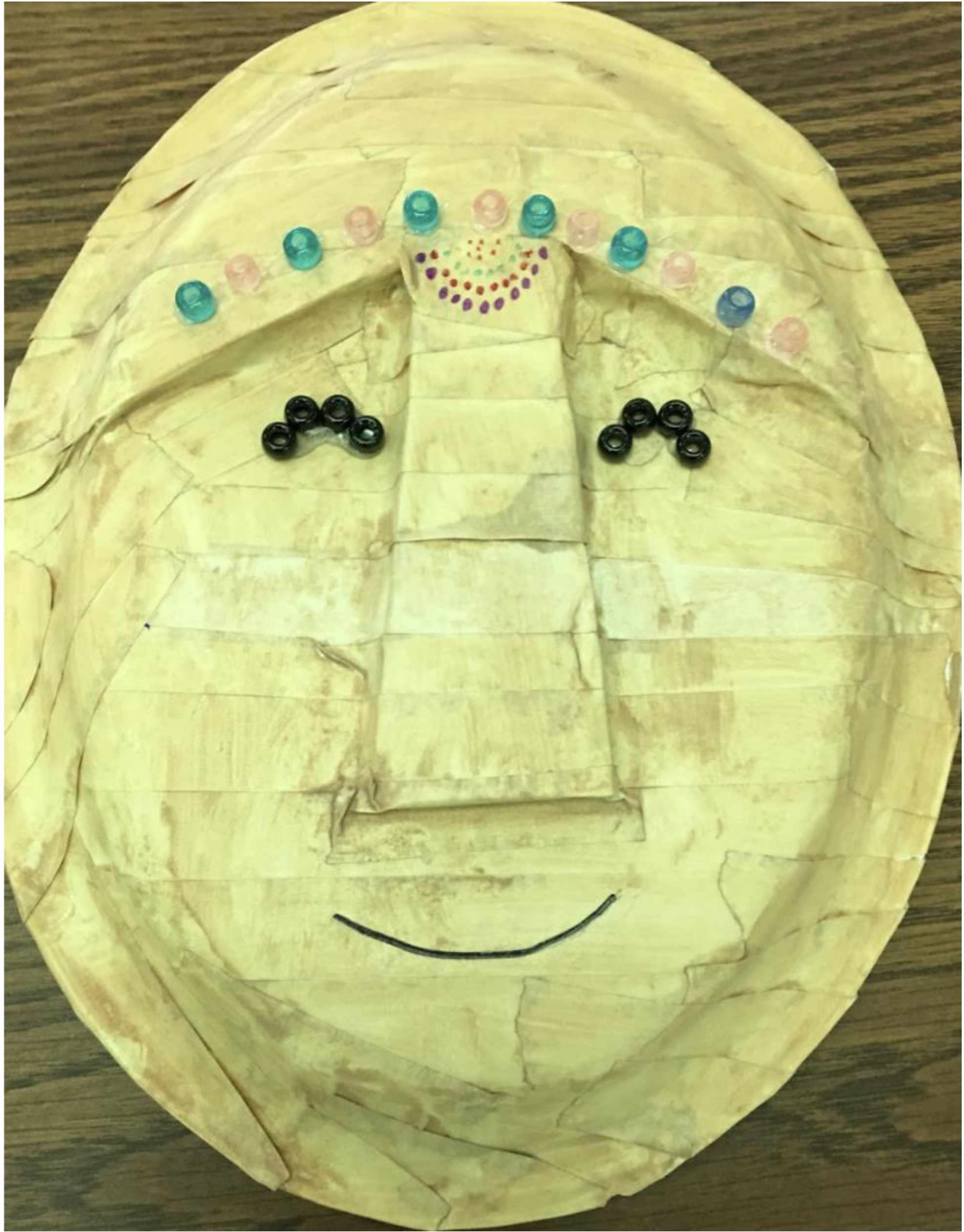
### Alaska Native Mask Project Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Alutiiq/ Sugpiaq</b>	There is clear evidence that student used inspiration from Alutiiq/Sugpiaq masks viewed and discussed.	There is some evidence that student used inspiration from Alutiiq/Sugpiaq masks viewed and discussed.	There is no evidence that student used inspiration from Alutiiq/Sugpiaq masks viewed and discussed.
<b>Artistry</b>	Student uses many different colors, textures and materials.	Student uses a few different colors, textures and materials.	Student uses the same colors, textures and materials.
<b>Completion and Timeline</b>	All parts of this mask are complete and turned in on-time.	All parts are complete but turned late.	Parts of the project are missing.
<b>Reflection</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Total</b>			/12



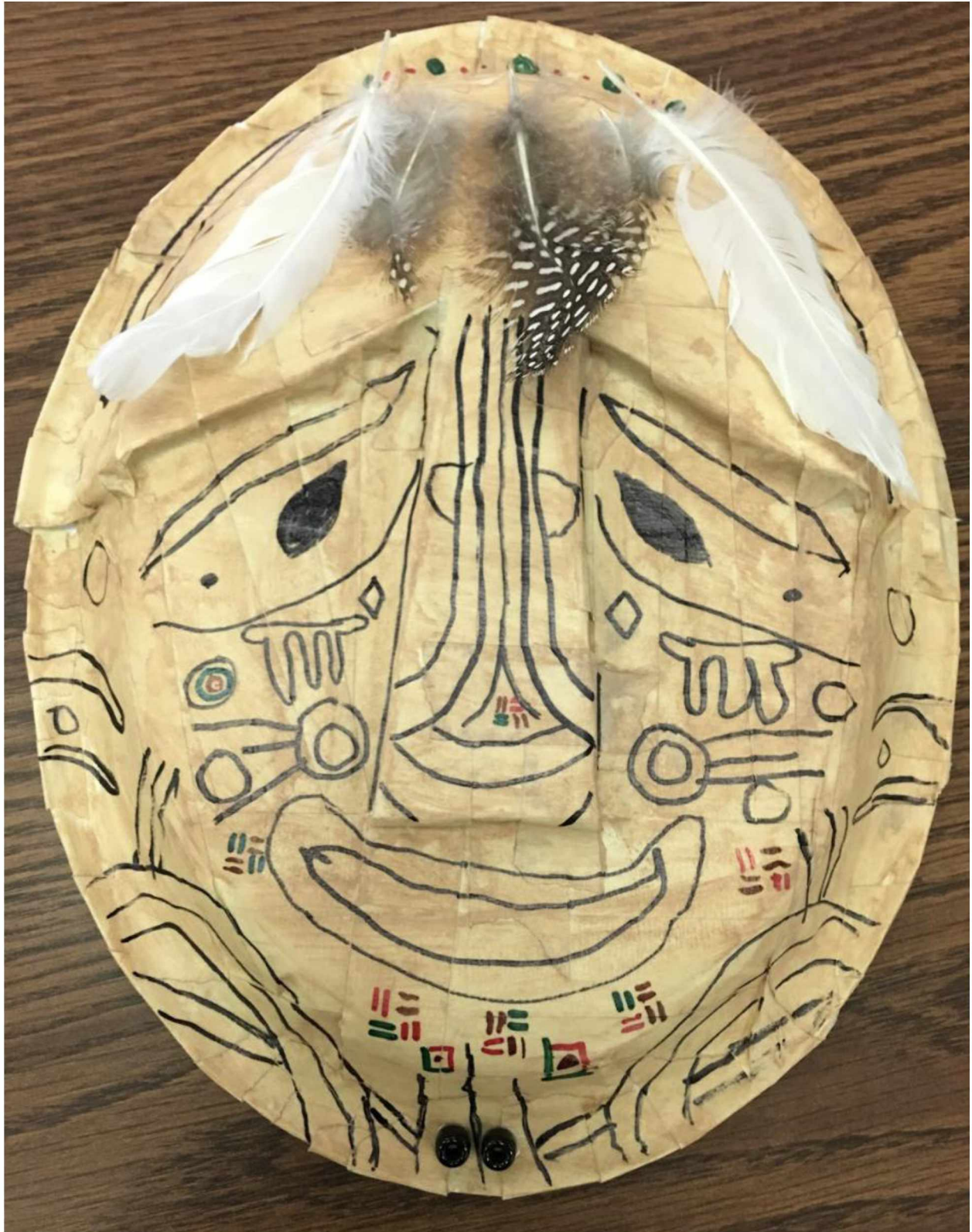




















### **Alutiiq/Sugpiaq Bentwood Visor Project**

Before we start the project, we learn about the ingenuity behind the bentwood visor. How the shape worked to project the wearers voice across the ocean. It also helped to shield their eyes from the sun. We learn why the inside is painted red, because it is meant to resemble a living animal. When the students learn about the different lengths of the visors, most of them want to make a long visor with a covered crown, so that they are chiefs. Very few students choose to make the bentwood visor of a young hunter. I've found that giving the students the same number of beads, which represent the number of successful kills, alleviates disagreements between students. I love seeing the animals or themes that students pick for their visor and the way that they incorporate that into their design.

#### **Thompson- Alutiiq/Sugpiaq Bentwood Visor Project Step 1: Determine goals**

<b>Module Title:</b> Alutiiq/Sugpiaq Bentwood Visor Project	<b>Grade Level:</b> 4th
<b>This module is part of the Theme:</b> Alaska Native Social Studies unit	
<b>Transfer credits and/or content areas currently associated with this module:</b> Art, ELA, and Social Studies.	
<b>Targeted thematic/cultural standards:</b>  Students will then create their own Alutiiq/Sugpiaq bentwood visor.  Alaska Content Standards: Cultural Standards: A: Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.	

**Targeted Alaska Grade Level Expectations:**

Language Standards K-5: Grade 4 students:

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Valdez City School District Social Studies Standards: Grade 4 students:

VCS SS 4.5 Students demonstrate an understanding of their own cultural and the culture of other ethnic groups.

Alaska Content Standards:

A. A student should be able to create and perform in the arts.

B. A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

**Module understanding goal(s):**

*What do you want the students to understand about the module topic by the end of the project? (Rules for understanding goals: 1. Understanding goals should not be statements of fact (i.e. they should not have one right answer) 2. Understanding goals typically should not be broad generalizations or end in adjectives)*

❖ Students will understand the historical importance behind Alutiiq/Sugpiaq bentwood visors.

**“Big” questions to consider during the module:** (based on targeted thematic standards and module understanding goal)

Why were Alutiiq/Sugpiaq bentwood visors created? How were they created? What materials did they have available and use back then? Why were they painted red on the inside? What is the importance of their shape? Why are there different lengths? What do the beads mean?

**Step 2: Developing a culminating performance task**

**What would a student in your class need to be able to do to show you that they really understood your module understanding goal (from step 1)?**

Students will respond to specific questions on the bentwood visor reflection sheet that lead them to answer some of the questions above.

**What would the student need to be able to do to show that they adequately meet the targeted primary grade level expectations for this module?**

**GLE 1:** By learning about and creating Alutiiq/Sugpiaq bentwood visors, students will expand their own cultural understanding.

**GLE 2:** Students will use the conventions of standard English through their writing in the reflection.

**Through what authentic performance task will students demonstrate that they can do the things stated in the above box?**

Students are creating their own Alutiiq/Sugpiaq bentwood visor as well as putting their thoughts and understanding into writing.

**What will the students produce or perform (as part of the performance task) that will provide evidence of their proficiency in the module goals? *(Your rubric will assess this product or performance)***

Students will produce a physical Alutiiq/Sugpiaq bentwood visor, as well as a written component. They will present the finished product to the class.

### **Step 3: Developing a rubric to assess a culminating Module Performance Task**

**Module understanding goal being assessed through this rubric:** Students will understand that creating their own version of Alaska Native art, specifically Alutiiq/Sugpiaq bentwood visors, allows them to experience a small amount of effort and time that goes into creating a bentwood visor. It will give them a deeper appreciation of the historic value and ingenuity/function behind the art.

**Performance task (brief name and description):** Students will produce a Alutiiq/Sugpiaq bentwood visor, as well as a written component. They will present the finished product to the class.

<b>Area of assessment</b>	<b><u>Advanced</u> performance criteria</b>	<b><u>Proficient</u> performance criteria</b>	<b><u>Needs support</u> performance criteria</b>
<b>Module understanding goal</b> (describe three levels of performance in meeting the goal)	Student conveys a deep understanding of the historical importance of Alutiiq/Sugpiaq bentwood visor. This is shown through their written reflection. Student highlights many historical points.	Student conveys a deep understanding of the historical importance of Alutiiq/Sugpiaq bentwood visor. This is shown through their written reflection. Student highlights some historical points.	Student highlights no historical points.
<b>Thematic/cultural standard criteria 1</b> (can be taken from cultural standard rubrics)	Student demonstrates an understanding of their own culture and other cultures. Student does	Student demonstrates an understanding of their own culture and other cultures. Student does	Student does not discuss the design of their bentwood visor in their reflection.

	this by connecting their own cultural/experiences through the materials they choose and the design of the bentwood visor. Student writes about this frequently in their reflection.	this by connecting their own cultural/experiences through the materials they choose and the design of the mask. Student writes about this rarely in their reflection.	
<b>GLE 1</b> (describe three levels of performance relative to the GLE)	Student was inspired and incorporated an animal/theme for their bentwood visor.	Student was somewhat inspired by an animal/theme for their bentwood visor.	Student did not use an animal/theme for their bentwood visor.
<b>GLE 2</b> (describe three levels of performance relative to the GLE)	Student uses the conventions of standard English through their writing about their bentwood visor. They have no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.



**Step 4: Incorporating community and cultural resources  
and accommodating prior knowledge and experiences**

**How will you *connect* the content of your module with the students' prior knowledge?**

This will be one of the later projects in the unit, so I will connect students' prior knowledge by connecting to the other projects that we have already done in Social Studies involving Alaska Native knowledge and culture. There is a bentwood visor at the Valdez Museum which students will have seen from our previous field trip.

**How will you *connect* the content of your module to a practical "real life" or modern-day situation? (When the students ask "Why do we need to know this?" what will your answer be?)**

I will have students turn to their face partner and do a think-pair-share during the PowerPoint- Why is art created? What do you think was the purpose of the Alutiiq/Sugpiaq bentwood visors? Do you create art in your own life, why? Then students will share and discuss the last question at their table groups in a round robin format. I will call on a representative from each table to share table discussions with the whole class. I will then share my own experience and understanding of art as it relates to culture. Art is a form of expression and it often has a function and a purpose.

**How will you *connect* the content of your module to the lives of the students or the context of the community in a *meaningful* manner?**

I will connect the content of the Alutiiq/Sugpiaq bentwood visors by reaching out to parents and family members, as well as school staff to see if there is integration from year to year. Depending on the year I have had community members and students' families and parents to come along on the field trip and/or come into the classroom to share their knowledge and experience.

**What community based resources are available for you to integrate into your unit? How will you integrate these resources in a meaningful manner?**

If I continued developing this lesson, I would want to work with the Coast Guard in Valdez to go to Ruth Pond and test out our bentwood visor acoustics on canoes. It would be a water safety talk as well as an opportunity to experience the benefit of using a bentwood visor on the water; the structure of it amplifies others' voices and projects the wearers own. It also helps with the glare from the sun on the water.

**Step 5: Developing a learning plan***a.k.a. “now that you know where you’re going, how will you get there?”**Based on the **WHERE TO** format in Understanding by Design*

Consider how you’ll let the students know <b>Where</b> they are going (your goals, <b>Why</b> they’re doing what they’re doing and <b>What</b> will be required of them in the module)	Students will receive the rubric before the project begins. I will explain the project, provide examples and allow time for questions.
How will you <b>Hook</b> the students in to the module and the content of the module? How will you begin?	I will hook the students by beginning the PowerPoint wearing my own bentwood visor that I have created. Students will be curious at to what I am wearing, some may have seen one before.
What activities and instruction will be necessary to <b>Equip</b> the students to adequately complete the module’s culminating performance task? How will they <b>Explore</b> and <b>Experience</b> the content of the module? (This is the “meat” of the module)	Here are the materials needed for the project: <ol style="list-style-type: none"> <li>1. Bentwood visor example</li> <li>2. Rubric</li> <li>3. Bentwood Visor template</li> <li>4. Hard poster paper</li> <li>5. Scissors</li> <li>6. Stapler and staples</li> <li>7. Pencils</li> <li>8. String</li> <li>9. Pony Beads</li> <li>10. Tempura paint</li> <li>11. Paintbrushes</li> <li>12. Hole punch</li> <li>13. Bristles from broom</li> <li>14. Feathers</li> <li>15. Hot glue gun and hot glue sticks</li> <li>16. Reflection</li> </ol>
How will you integrate opportunities to <b>Reflect</b> on their experiences and <b>Revise</b> and <b>Refine</b> their ideas and work?	I will walk around while students are working and discuss with them their choices and inspiration. Students will complete the reflection sheet at the end of the project.

In addition to the developed rubric, how will student performances be Evaluated? Will there be opportunities for students to assess themselves? What other formal or informal assessment strategies will be used?	As mentioned above I will informally assess students and lead them to self-reflection and further development throughout the project. Students will also complete a reflection sheet at the end of the project.
How will you Tailor (differentiate) your instruction to meet the different skill levels, interest levels, and learning styles of your students?	Choice is a very important part when it comes to learning. Students will have abundant opportunities to make choices. They will be able to choose the colors, length, open or closed crown, and the animal/theme of their bentwood visor. Students have the option, always to type their written responses or use voice to text.
What is the best way to Organize and sequence the instruction in this module? Map out an overview of the three weeks.	<ol style="list-style-type: none"><li>1. Trace mask outline onto poster paper</li><li>2. Cut out</li><li>3. Draw design using pencil</li><li>4. Paint inside red</li><li>5. Let dry</li><li>6. Paint design</li><li>7. Let dry</li><li>8. Add feathers</li><li>9. Add string with desired amount of pony beads</li><li>10. Staple closed</li></ol>

**Bentwood Visor Project Step by Step:**

1. The first step to the activity after sharing the project with students is for students to trace the bentwood visor outline, so that they have their own bentwood visor. Once it is traced students will cut out the bentwood visor and write their name in pencil (in small letters) on the inside edge of their visor. Set aside the waste paper for other use.
2. On the other side students will design (in pencil) their bentwood visor.
3. Once their rough draft is completed, students can paint the inside of their bentwood visor red.
4. Let the red paint dry.
5. Once the inside is dry students can paint the top of the bentwood visor. Teacher Tip: Remind students to take their time, often paint ends up on the red side, if they aren't careful!
6. Let paint dry.
7. Teacher hole punches the bottom back (where the back of the head is) of the bentwood visor.
8. Cut string for student to string pony beads onto. (the beads represent the number of successful kills.)
9. Tie string with beads through hole.
10. Hot glue 2-3 feathers onto broom bristles. Then hot glue these onto the inside back of the bentwood visor. They should poke out the top of the visor.
11. Check for measurement with student and then staple closed.

## Reflection Sheet

Name:

Date:

My bentwood visor represents...

I learned that the Alutiiq/Sugpiaq people wore bentwood visors because...

My favorite part of my bentwood visor is...

The length and number of beads on my bentwood visor shows that...

I think it would have been different to make a bentwood visor 100 years ago because ...

### Alaska Native Bentwood Visor Project Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Alutiiq/ Sugpiaq</b>	There is clear evidence that student used inspiration from Alutiiq/Sugpiaq bentwood visors viewed and discussed.	There is some evidence that student used inspiration from Alutiiq/Sugpiaq bentwood visors viewed and discussed.	There is no evidence that student used inspiration from Alutiiq/Sugpiaq bentwood visors viewed and discussed.
<b>Artistry</b>	Student uses many different colors, textures and materials.	Student uses a few different colors, textures and materials.	Student uses the same colors, textures and materials.
<b>Completion and Timeline</b>	All parts of this project are complete and turned in on-time.	All parts are complete but turned late.	Parts of the project are missing.
<b>Reflection</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Total</b>			/12

# Bentwood Visors

of the Aleut and Alutiiq/Sugpiaq People



# Artistry and history of bentwood hats

- [Making of a bentwood hat website](#)
- [Making of a bentwood visor #2 \(go to 1:00\)](#)



## Why did they wear them?

- Hid the hunter's human identity from his prey
- Gave the hunter more visibility by protecting the eyes from the ocean glare and seawater spray
- Improved the hunter's hearing.
- Decorations honored the spirits and transformed the wearer into a mighty hunter, capable of braving the ocean and its dangers

# What was it made of?

- Driftwood
- Geometric designs were painted on them
- Decorated with ivory, baleen, feathers, and Russian trade beads

## Tim R. Shangin

- Uses traditional designs
  - Hand painted
- Geometric patterns and designs
  - Glass beads
  - Sea lion whiskers
  - Duck feathers
- Hand-carved ivory figurine



# Tim R. Shangin



# Tim R. Shangin



# Peter Lind, Sr.

Russian-Aleut descent





## Three styles

1. Closed crown: Highest ranking, worn by Chiefs and the best hunters
2. Longer, open crown visors: Very skilled hunters
3. Shorter crown with less decoration: Young men and those with less skill in hunting



# Mike Livingston

[Mike's Website](#)

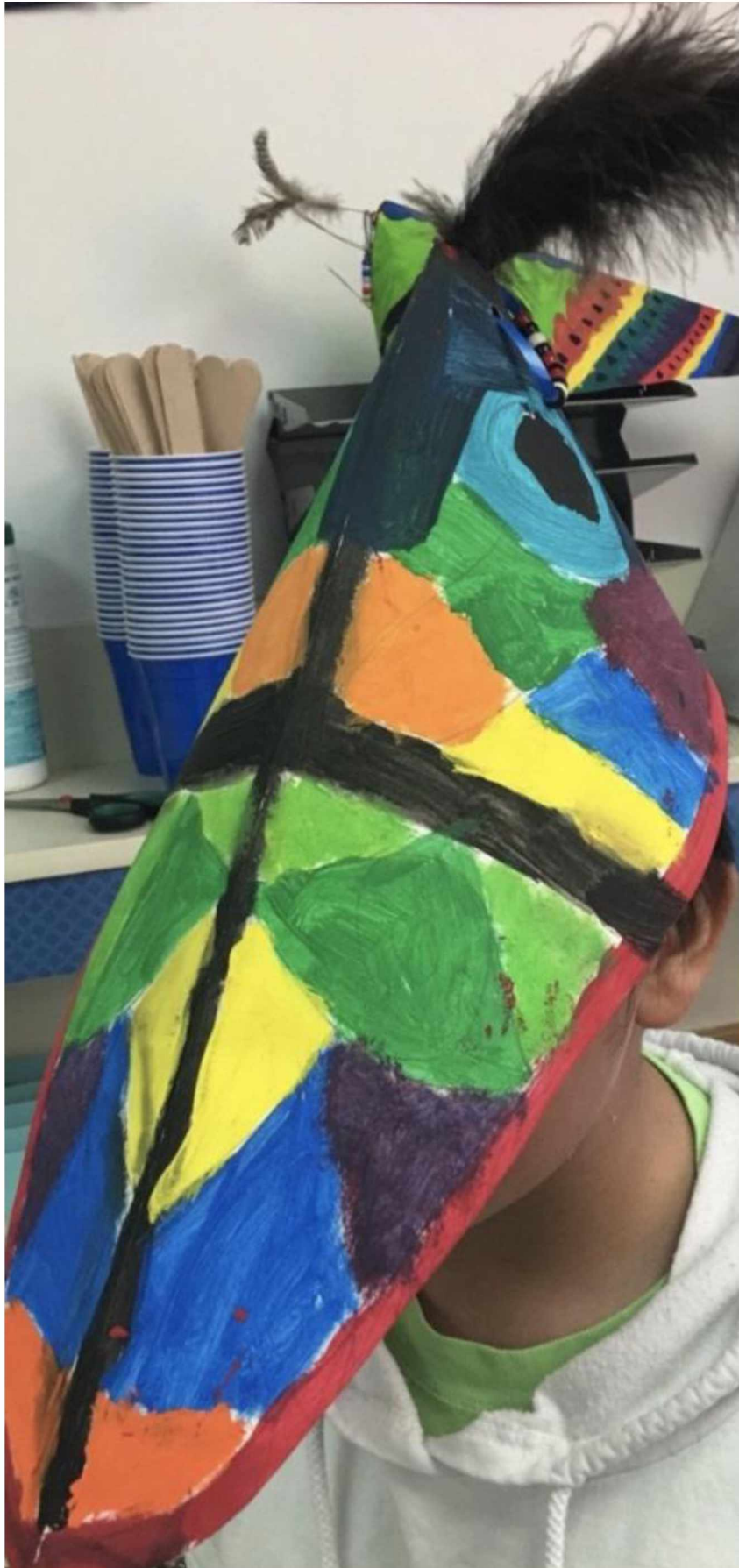




What will your visor  
look like?















### Alaska Native Basket Weaving Project

This year was the first time that I made a basket using these materials and with this method. I always find learning something new to be helpful, because my fragile understanding allows me to be more empathetic as students struggle with the task themselves. This seemed to be the least favorite project of many of the students. The weaving takes time and patience and many kids wanted instant gratification. We worked on this project on and off, whenever we had a gap of extra time from finishing something early. The initial lesson and start took a day, but the project took time outside of that one day to complete. As an educator I continue to struggle with a way to build intrinsic motivation in students. Intrinsic motivation was very apparent during this particular project. Quite a few students chose to have a shorter basket, than continuing to weave.

#### Thompson- Alaska Native Basket Weaving Project Step 1: Determine goals

<b>Module Title:</b> Alaska Native Basket Weaving Project	<b>Grade Level:</b> 4th
<b>This module is part of the Theme:</b> Alaska Native Social Studies unit	
<b>Transfer credits and/or content areas currently associated with this module:</b> Art, ELA, and Social Studies.	
<b>Targeted thematic/cultural standards:</b>  Students will then create their own woven basket.  Alaska Content Standards: Cultural Standards: A: Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.	

**Targeted Alaska Grade Level Expectations:**

Language Standards K-5: Grade 4 students:

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Valdez City School District Social Studies Standards: Grade 4 students:

VCS SS 4.5 Students demonstrate an understanding of their own cultural and the culture of other ethnic groups.

Alaska Content Standards:

A. A student should be able to create and perform in the arts.

B. A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

**Module understanding goal(s):**

***What do you want the students to understand about the module topic by the end of the project?** (Rules for understanding goals: 1. Understanding goals should not be statements of fact (i.e. they should not have one right answer) 2. Understanding goals typically should not be broad generalizations or end in adjectives)*

❖ Students will understand the historical importance and time needed to create a woven basket.

**“Big” questions to consider during the module:** (based on targeted thematic standards and module understanding goal)

Why were basket made? How were they created? What materials did they have available and use back then?

**Step 2: Developing a culminating performance task**

**What would a student in your class need to be able to do to show you that they really understood your module understanding goal (from step 1)?**

Students will respond to specific questions on the basket reflection sheet that lead them to answer some of the questions above.

**What would the student need to be able to do to show that they adequately meet the targeted primary grade level expectations for this module?**

**GLE 1:** By learning about and creating woven baskets, students will expand their own cultural understanding.

**GLE 2:** Students will use the conventions of standard English through their writing in the reflection.



**Through what authentic performance task will students demonstrate that they can do the things stated in the above box?**

Students are creating their own basket as well as putting their thoughts and understanding into writing.

**What will the students produce or perform (as part of the performance task) that will provide evidence of their proficiency in the module goals? *(Your rubric will assess this product or performance)***

Students will produce a physical basket, as well as a written component. They will present the finished product to the class.

### **Step 3: Developing a rubric to assess a culminating Module Performance Task**

**Module understanding goal being assessed through this rubric:** Students will understand that creating their own version of Alaska Native art, specifically woven baskets, allows them to experience a small amount of effort and time that goes into creating a basket. It will give them a deeper appreciation of the historic value and ingenuity/function behind the art.

**Performance task (brief name and description):** Students will produce a woven basket, as well as a written component. They will present the finished product to the class.

<b>Area of assessment</b>	<b><u>Advanced</u> performance criteria</b>	<b><u>Proficient</u> performance criteria</b>	<b><u>Needs support</u> performance criteria</b>
<b>Module understanding goal</b> (describe three levels of performance in meeting the goal)	Student conveys a deep understanding of the historical importance of Alaska Native basket weaving. This is shown through there written reflection. Student highlights many historical points.	Student conveys an understanding of the historical importance of Alaska Native basket weaving. This is shown through there written reflection. Student highlights some historical points.	Student does not understand the historical importance of Alaska Native basket weaving. This is shown through there written reflection. Student highlights no historical points.
<b>Thematic/cultural standard criteria 1</b> (can be taken from cultural standard rubrics)	Student demonstrates an understanding of their own cultural and the culture of other ethnic groups. Student does this by connecting their own cultural/experiences through the design of the	Student demonstrates an understanding of their own cultural and the culture of other ethnic groups. Student does this by connecting their own cultural/experiences through the design of the	Student does not demonstrate an understanding of their own cultural and the culture of other ethnic groups. Student does this by not connecting their own cultural/experiences

	basket. Student writes about this frequently in their reflection.	basket. Student writes about this rarely in their reflection.	through the design of the basket. Student does not write about this in their reflection.
<b>GLE 1</b> (describe three levels of performance relative to the GLE)	Student shows dedication and time commitment to their basket, it is woven tightly and there are no pieces sticking out.	Student shows some dedication and time commitment to their basket, it is somewhat woven tightly and there are some pieces sticking out.	Student does not show dedication and time commitment to their basket, it is loosely woven and there are many pieces sticking out.
<b>GLE 2</b> (describe three levels of performance relative to the GLE)	Student uses the conventions of standard English through their writing about their bentwood visor. They have no written errors.	Student uses the conventions of standard English through their writing about their bentwood visor. Written errors are present but do not impact readability.	Student uses the conventions of standard English through their writing about their bentwood visor. Errors in written conventions impact readability.

**Step 4: Incorporating community and cultural resources  
and accommodating prior knowledge and experiences**

**How will you *connect* the content of your module with the students' prior knowledge?**

This will be one of the later projects in the unit, so I will connect students' prior knowledge by connecting to the other projects that we have already done in Social Studies involving Alaska Native knowledge and culture. There are woven baskets at the Valdez Museum which students will have seen from our previous field trip.

**How will you *connect* the content of your module to a practical "real life" or modern-day situation? (When the students ask "Why do we need to know this?" what will your answer be?)**

I will have students turn to their face partner and do a think-pair-share before the PowerPoint- Why were baskets made? are there things in your life that are beautiful/aesthetically appealing and also functional/useful? We will discuss as a class. I will then share my own experience and understanding of function in art as it relates to culture.

**How will you *connect* the content of your module to the lives of the students or the context of the community in a *meaningful* manner?**

I will connect the content of the woven baskets by reaching out to parents and family members, as well as school staff to see if there is integration from year to year. Depending on the year I have had community members and students' families and parents to come along on the field trip and/or come into the classroom to share their knowledge and experience.

**What community-based resources are available for you to integrate into your unit? How will you integrate these resources in a meaningful manner?**

We would work with the Valdez Food Bank to create baskets that can then be used for food bank clients to transfer fresh vegetables and fruit to and from the food bank, rather than using plastic bags.

Field trip to Shoup Bay to collect materials from nature which would then be used to create baskets.

**Step 5: Developing a learning plan***a.k.a. “now that you know where you’re going, how will you get there?”**Based on the **WHERE**TO format in Understanding by Design*

Consider how you’ll let the students know <b>Where</b> they are going (your goals, <b>Why</b> they’re doing what they’re doing and <b>What</b> will be required of them in the module	Students will receive the rubric before the project begins. I will explain the project, provide examples and allow time for questions.
How will you <b>Hook</b> the students in to the module and the content of the module? How will you begin?	I will hook the students by showing my own basket that I have woven.
What activities and instruction will be necessary to <b>Equip</b> the students to adequately complete the module’s culminating performance task? How will they <b>Explore</b> and <b>Experience</b> the content of the module? (This is the “meat” of the module)	Here are the materials needed for the project: <ol style="list-style-type: none"> <li>1. Basket examples</li> <li>2. Rubric</li> <li>3. PowerPoint</li> <li>4. Large bowls</li> <li>5. Water</li> <li>6. String (2-3 different colors)</li> <li>7. Small rubber bands</li> <li>8. Scissors</li> <li>9. Paper bowls to hold baskets</li> </ol>
How will you integrate opportunities to <b>Reflect</b> on their experiences and <b>Revise</b> and <b>Refine</b> their ideas and work?	I will walk around while students are working and discuss with them their choices and inspiration. Students will complete the reflection sheet at the end of the project.
In addition to the developed rubric, how will student performances be <b>Evaluated</b> ? Will there be opportunities for students to assess themselves? What other formal or informal assessment	As mentioned above I will informally assess students and lead them to self-reflection and further development throughout the project. Students will also complete a reflection sheet at the end of the project.

strategies will be used?	
How will you Tailor (differentiate) your instruction to meet the different skill levels, interest levels, and learning styles of your students?	Choice is a very important part when it comes to learning. Students will be able to choose which color of strings they want to use, and the width and height of their basket. Students have the option, always to type their written responses or use voice to text.
What is the best way to Organize and sequence the instruction in this module? Map out an overview of the three weeks.	<ol style="list-style-type: none"><li>1. Get “X” starter string and weaving string</li><li>2. Soak “X” starter string and weaving string in bowl of water</li><li>3. Begin weaving basket</li><li>4. Add string as needed</li><li>5. Cut off any excess pieces</li><li>6. Let dry</li></ol>

**Basket Weaving Project Step by Step:**

1. The first step to the activity after sharing the project with students is for the teacher to cut the plain string into foot long pieces. Each student will need 8 pieces. Rubber band the 8 pieces together in the middle to create and “X” shape.
2. Pre-cut weaving pieces of string for students (about the length of your arms spread out.)  
Teacher Tip: You don’t want the weaving string to be too long, or the students will get it tangled up.
3. Weaving: *See PowerPoint*
  - a. Wet your base string and lay out your string in 4 groups of 4.
  - b. Soak your weaving string. In the water so that the fibers stay down.
  - c. Fold your weaving string in half and place it around one of your groups of for base strings. Twist the string OVER and UNDER. Go around three times this way.
  - d. Next, split your groups of four into groups of two. Continue twist weaving over and under around groups of two or pair buddies- you should have 8 buddies.
  - e. After you have gone around 2-3 times weaving around two strings, it is time to split them up one last time. Begin weaving around each individual base string.
  - f. As you get closer pull your weaves tighter to make the basket rise.
  - g. If you run out of string- it’s ok! We can add some more. Cut a piece of string and soak it in water for a minute. After, pull it out and fold the string in half so the ends are even. Using the looped side of the string, slip it onto the last base basket string you were weaving on. Now you will partner your old over and under sting with your new added string. Continue weaving over and under until the old string runs out. You will cut off any loose strings at the end. (You won’t see them.)
  - h. Once you are finished, push the string down and tight. Clip the thicker base string off about an inch and a half away from the weaving sting on your basket. You can choose to leave it this way or you may fray the edges.
  - i. Let basket dry.

## Reflection Sheet

Name:

Date:

What did I do?

What did I learn? (Why were baskets made? What were they used for?)

What was my favorite part?

What was my least favorite part?

I think it would have been different to make a basket 100 years ago because ...

### Alaska Native Basket Weaving Project Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Time Management</b>	Class time was used wisely.	Class time was mostly used wisely.	Class time was not used wisely.
<b>Creative Thinking</b>	Student thought outside of the box to come up with a unique artistic idea, and was able to realize this idea within their basket.	Student came up with an interesting artistic idea and was able to use that idea in their basket.	Student's idea was copied, or there is no clear concept within their basket.
<b>Completion and Timeline</b>	All parts of this project are complete and turned in on-time.	All parts are complete but turned late.	Parts of the project are missing.
<b>Reflection</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Total</b>			/12



# Basket Weaving



## Step 1:

Wet your base string and lay out your string in 4 groups of 4.



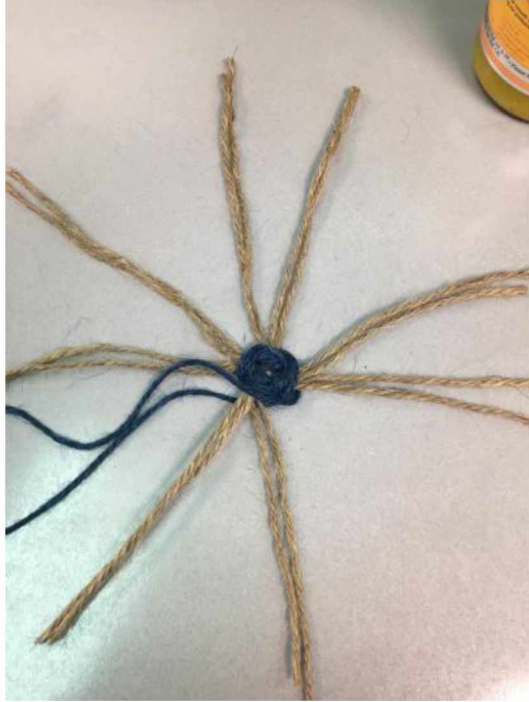
## Step 2:

Soak your weaving string. In the water so that the fibers stay down.

## Step 3:

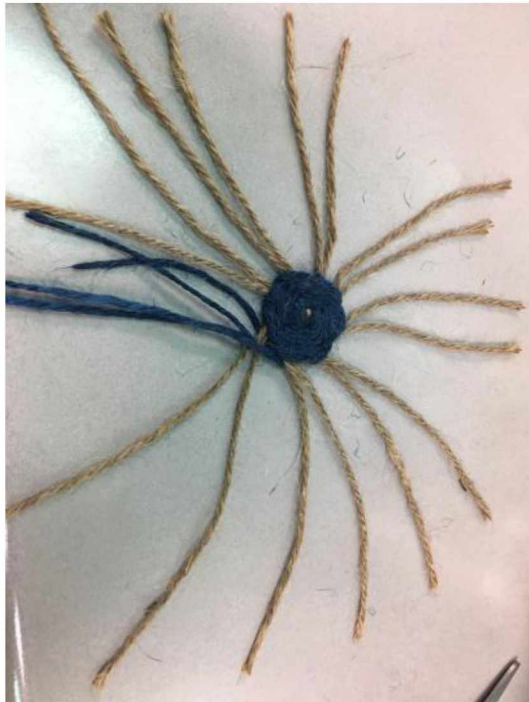
Fold your weaving string in half and place it around one of your groups of for base strings. Twist the string OVER and UNDER. Go around three times this way.





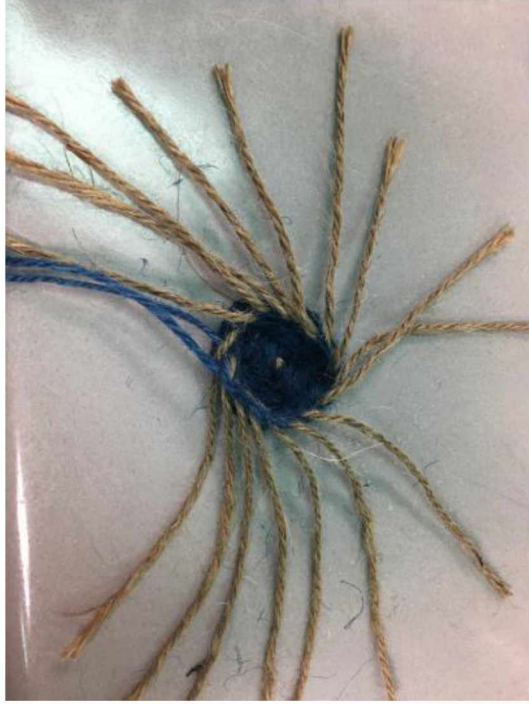
### Step 4:

Next, split your groups of four into groups of two. Continue twist weaving over and under around groups of two or pair buddies- you should have 8 buddies.



### Step 5:

After you have gone around 2-3 times weaving around two strings, it is time to split them up one last time. Begin weaving around each individual base string.



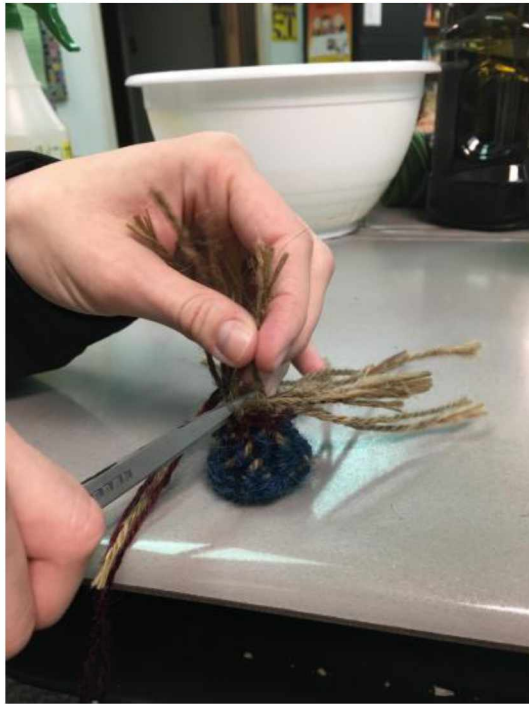
## Step 6:

As you get closer pull your weaves tighter to make the basket rise.

## Adding string-

If you run out of string- it's ok! We can add some more. Cut a piece of string and soak it in water for a minute. After, pull it out and fold the string in half so the ends are even. Using the looped side of the string, slip it onto the last base basket string you were weaving on. Now you will partner your old over and under sting with your new added string. Continue weaving over and under until the old string runs out. You will cut off any loose strings at the end. (You won't see them.)





### Step 7:

Once you are finished, push the string down and tight. Clip the thicker base string off about an inch and a half away from the weaving sting on your basket. You can choose to leave it this way or you may fray the edges.





















### Alaskan Native Research Project

This project needed to be the final one in the unit, because it required the completion of the other projects to help build engagement, meaning and understanding. Particularly the Alaska Native book project since the book that students read would decide which Indigenous group of Alaska they would be assigned to research. I did not have any students that chose to create a PowerPoint rather than the poster. This project was difficult for many students because of the many written components in it. If time was an issue this project could be a group one, which would allow students to focus on a section; clothing, food or shelter.

#### Thompson- Alaskan Native Research Project Step 1: Determine goals

<b>Module Title:</b> Alaskan Native Research Project	<b>Grade Level:</b> 4th
<b>This module is part of the Theme:</b> Alaskan Native Social Studies unit	
<b>Transfer credits and/or content areas currently associated with this module:</b> ELA and Social Studies.	
<b>Targeted thematic/cultural standards:</b>  Students will research and read in-depth about a specific Indigenous group of Alaska and will create a poster, PowerPoint, or book with images and their own writing explaining the clothing, housing and food of their group. (This will be the same group that they read their historical fiction book on.)  Alaska Content Standards: Cultural Standards: A: Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.	

**Targeted Alaska Grade Level Expectations:**

Reading Standards for Informational Text Grade 4:

Key Ideas and Details

1. Locate explicit information in the text to explain what the text says explicitly and to support inferences drawn from the text.
2. Determine the main idea of a text and explain how it is supported by key details; paraphrase or summarize key ideas, events, or procedures including correct sequence when appropriate.
3. Explain relationships (e.g., cause-effect) among events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Writing Standards K-5: Grade 4:

Text Types and Purposes

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), labeled or captioned visuals/diagrams, and multimedia when useful to aiding comprehension.
  - b. Develop the topic with facts, definitions, concrete details, quotations, or other information/explanations and examples that support the focus.
  - c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).
  - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - e. Provide a concluding

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
6. With some guidance and support from adults, use technology, including the Internet, to produce, edit, and publish writing as well as to interact and collaborate with others and to locate information about topics; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).
  - b. Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

Language Standards K-5: Grade 4 students:

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Valdez City School District Social Studies Standards: Grade 4 students:

VCS SS 4.5 Students demonstrate an understanding of their own cultural and the culture of other ethnic groups.

Alaska Content Standards

AK – A.4, A.5, A.6, A.8, A.9, B.1.b, B.3, C.4, C.5.a

**Module understanding goal(s):**

***What do you want the students to understand about the module topic by the end of the project?** (Rules for understanding goals: 1. Understanding goals should not be statements of fact (i.e. they should not have one right answer) 2. Understanding goals typically should not be broad generalizations or end in adjectives)*

- ❖ Students will understand how to research and put information they have gained into their own words. They will develop knowledge of a specific Indigenous group of Alaskan Natives clothing, housing, and food. Students will have a better understanding of the culture and lifestyle of an Alaskan Native peoples. They will understand that Alaska Natives were the first people to inhabit this land.

**“Big” questions to consider during the module:** (based on targeted thematic standards and module understanding goal)

Who were the first people to inhabit Alaska? How is my culture similar? How is it different? What can I learn from Alaskan Native peoples? What do I admire?

**Step 2: Developing a culminating performance task**

**What would a student in your class need to be able to do to show you that they really understood your module understanding goal (from step 1)?**

Students will need to create a poster, PowerPoint, or book that shares the knowledge they have gained on clothing, housing, and food of an Alaskan Native group. Students will need to be able to orally share this knowledge as well during the “Open Classroom” when other classes, parents and the community will be invited to come. Students should not just be reciting information, they should have their own interpretations and understanding from their research formed and expressed in their writing and through their speaking.

**What would the student need to be able to do to show that they adequately meet the targeted primary grade level expectations for this module?**

**GLE 1: Key Ideas and Details:** Students will be able to conduct research using the given resources. They will pull out quotes and other information that is relevant and useful to their writing and oral presentation.

**GLE 2: Text Types and Purposes:** Students will have clear and well-organized layout for their poster, PowerPoint, or book.

**GLE 3: Production and Distribution of Writing:** Students will edit and go through the necessary amount of revisions to create a well written presentation.

**GLE 4: Research to Build and Present Knowledge:** Students will use relevant information to support their findings and writing.

**GLE 5: Language Standards:** Students will use the conventions of standard English through their writing about the collage.

**GLE 6:** By researching and learning about the different Indigenous groups of Alaska, students will expand their own cultural understanding.

**Through what authentic performance task will students demonstrate that they can do the things stated in the above box?**

Students are researching and interpreting an Indigenous Alaska Native group. Through their writing and oral presentation, they are communicating their learned knowledge and understanding of a culture.

**What will the students produce or perform (as part of the performance task) that will provide evidence of their proficiency in the module goals?** *(Your rubric will assess this product or performance)*

Students will produce a display of the information they have learned; poster, PowerPoint, or book. They will present the finished product along with an oral component during the “Open Class.”

**Step 3: Developing a rubric to assess a culminating Module Performance Task**  
**Module understanding goal being assessed through this rubric:** Students will understand that there are similarities and differences between cultures. We can always find common ground.

**Performance task (brief name and description):** Students will produce a display of the information they have learned; poster, PowerPoint, or book. They will present the finished product along with an oral component during the “Open Class.”

**SEE RUBRICS BELOW**



**Alaska Native Poster/PowerPoint Assessment Rubric**

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Completion and Timeline</b>	All parts of the project are complete and turned in on-time.	All parts are complete but turned late.	Parts of the project are missing.
<b>Bibliography</b>	The project multiple references used for finding information.	The project gives a few references used for finding information.	The project does not list the bibliography references.
<b>Accuracy of the Information</b>	The information on the poster/PowerPoint is accurate.	There is some incorrect information.	The majority of the information is incorrect.
<b>Conventions</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Total</b>			/12

**Clothing Paragraph Assessment Rubric**

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Conventions</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Topic Sentence</b>	Interesting, original topic sentence,	Clearly stated topic sentence presents one	Missing, invalid, or inappropriate topic

	reflecting thought and insight; focused on one interesting main idea.	main idea.	sentence; main idea is missing.
<b>Supportive Details</b>	Interesting, concrete and descriptive examples and details with explanations that relate to the topic.	Examples and details relate to the topic and some explanation is included.	Insufficient, vague, or undeveloped examples.
<b>Organization and Transitions</b>	Thoughtful, logical progression of supporting examples; Mature transitions between ideas.	Details are arranged in a logical progression; appropriate transitions.	No discernible pattern of organization; Unrelated details; no transitions.
<b>Conclusion Sentence</b>	Interesting, original conclusion sentence, reflecting thought and insight; focused on one interesting main idea.	Clearly stated conclusion sentence presents one main idea.	Missing, invalid, or inappropriate topic sentence; main idea is missing.

<b>Total</b>	/15
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### Food Paragraph Assessment Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Conventions</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Topic Sentence</b>	Interesting, original topic sentence,	Clearly stated topic sentence presents one	Missing, invalid, or inappropriate topic

	reflecting thought and insight; focused on one interesting main idea.	main idea.	sentence; main idea is missing.
<b>Supportive Details</b>	Interesting, concrete and descriptive examples and details with explanations that relate to the topic.	Examples and details relate to the topic and some explanation is included.	Insufficient, vague, or undeveloped examples.
<b>Organization and Transitions</b>	Thoughtful, logical progression of supporting examples; Mature transitions between ideas.	Details are arranged in a logical progression; appropriate transitions.	No discernible pattern of organization; Unrelated details; no transitions.
<b>Conclusion Sentence</b>	Interesting, original conclusion sentence, reflecting thought and insight; focused on one interesting main idea.	Clearly stated conclusion sentence presents one main idea.	Missing, invalid, or inappropriate topic sentence; main idea is missing.

<b>Total</b>	/15
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### Housing Paragraph Assessment Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Conventions</b>	There are no written errors.	Written errors are present but do not impact readability.	Errors in written conventions impact readability.
<b>Topic Sentence</b>	Interesting, original topic sentence, reflecting thought and insight; focused on one	Clearly stated topic sentence presents one main idea.	Missing, invalid, or inappropriate topic sentence; main idea is missing.

	interesting main idea.		
<b>Supportive Details</b>	Interesting, concrete and descriptive examples and details with explanations that relate to the topic.	Examples and details relate to the topic and some explanation is included.	Insufficient, vague, or undeveloped examples.
<b>Organization and Transitions</b>	Thoughtful, logical progression of supporting examples; Mature transitions between ideas.	Details are arranged in a logical progression; appropriate transitions.	No discernible pattern of organization; Unrelated details; no transitions.
<b>Conclusion Sentence</b>	Interesting, original conclusion sentence, reflecting thought and insight; focused on one interesting main idea.	Clearly stated conclusion sentence presents one main idea.	Missing, invalid, or inappropriate topic sentence; main idea is missing.

### Pictures for Food/Clothing/Homes Assessment Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	<b>3</b>	<b>2</b>	<b>1</b>
<b>Picture</b>	Pictures are accurate to culture and large enough to see.	Pictures are accurate to culture, but are too small to see.	Pictures are not accurate.
<b>Website link</b>	Website links are listed and accurate for the picture and are in the correct location.	Website links are accurate, but it is not in the correct location.	The website link is inaccurate or not there.
<b>Total Score</b>			/6

### Native Cultures of Alaska Map Assessment Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

	Yes (1 pt.)	No (0 pt.)
<b>Iñupiat territory is colored blue:</b>		
<b>Athabaskan territory is colored orange:</b>		
<b>Yup'ik and Cup'ik territory is colored yellow:</b>		
<b>Aleut and Alutiiq territory are colored purple:</b>		
<b>Eyak, Tlingit, Haida, and Tsimshian territory is colored green:</b>		

	3	2	1
<b>Key</b>	Key is perfect. Colors coincide with the colors on the map.	Key 1 or 2 corrections. Most of the colors coincide with the colors on the map.	There are 3 or more corrections that need to be made to fix the key.
<b>Total Score</b>	/8		

**Step 4: Incorporating community and cultural resources  
and accommodating prior knowledge and experiences**

**How will you *connect* the content of your module with the students' prior knowledge?**

I will begin the project by having students complete an individual KWL chart. We will complete a whole class KWL chart together after they have finished the KWL chart on their own, on the specific Alaskan Native group they will be learning about.

**How will you *connect* the content of your module to a practical “real life” or modern-day situation? (When the students ask “Why do we need to know this?” what will your answer be?)**

I will have students turn to their face partner and do a think-pair-share- What is a tradition your family practices? Then students will share and discuss the question at their table groups in a round robin format. I will call on a representative from each table to share table discussions with the whole class. We will discuss the similarities and differences that are found. I will then share my own experience and understanding of cultural traditions. What do we know about other traditions and cultures? What can we learn?

**How will you *connect* the content of your module to the lives of the students or the context of the community in a *meaningful* manner?**

Each year I have at least one parent or relative come into the classroom and share their culture and heritage with us. I try to involve as many community members as possible, from as many cultures as I can find. During the “Open Class” other students, staff, family and the community will be invited to come and interact with the students. Students will be encouraged to bring a dish from their culture they learned about or their own culture to share during our “Open Class” potluck.

**What community-based resources are available for you to integrate into your unit? How will you integrate these resources in a meaningful manner?**

I would like to connect each group with someone from the community who belongs to the Alaskan Native group that they are researching. If I am unable to find someone within the community, I would reach out to other cities in Alaska.

**Step 5: Developing a learning plan***a.k.a. “now that you know where you’re going, how will you get there?”**Based on the **WHERE TO** format in Understanding by Design*

Consider how you’ll let the students know <b>Where</b> they are going (your goals, <b>Why</b> they’re doing what they’re doing and <b>What</b> will be required of them in the module)	Students will receive the rubrics before the project begins. I will explain the project, provide examples and allow time for questions. I will have my sample poster up in the classroom for students to look at and refer to.
How will you <b>Hook</b> the students in to the module and the content of the module? How will you begin?	I will hook students by asking some student volunteers to come to the front of the classroom. I will ask them what they like about the clothes they are wearing, what was the best thing they ate this week and what is their favorite place in their home? I will then compare their answers to some Indigenous clothing, food and homes.
What activities and instruction will be necessary to <b>Equip</b> the students to adequately complete the module’s culminating performance task? How will they <b>Explore</b> and <b>Experience</b> the content of the module? (This is the “meat” of the module)	<p>Students will have time to read and research during the school day. They will also have time to work on their writing and create their poster, PowerPoint, or book. Students may work at home on the project, but they will be able to complete the project if they only work on it at school.</p> <p>Students will be given a project check-list which they will keep in their social studies folder. This should help them stay organized.</p> <p>Students will need a lesson in reading informational text and using a highlighter to pinpoint the important information. During this lesson I will have an example informational text which i will display on the ELMO. Students will have the same text and a highlighter, they will follow along with me as we discuss and highlight the information we deem as crucial. I will show note taking skills and how to take someone else’s words and put them into your own. It is very important that students do not plagiarize. We will discuss how quotes can be used.</p> <p>Students may need a quick reminder lesson on how to use graphic organizers.</p> <p>Students will need a reminder lesson on citing photographs and text.</p> <p>Students will also need revisions and multiple drafts with their writing. While students are working and writing, I will pull them one-on-one to go over their rough drafts. Students will not be able to continue on until they have met with me for revision and edits.</p> <p>Students will benefit from a lesson on oral presentations. Using the previous informational text, I will take a handful of relevant points and turn those into talking points. I will use index cards and provide index cards for students to write their talking points. I will give them time to practice with classmates.</p>

How will you integrate opportunities to <b>Reflect</b> on their experiences and <b>Revise</b> and <b>Refine</b> their ideas and work?	I will meet with students one on one during the process. I will ask them questions to help them dig deeper into their conclusions and thinking. They will also add to their original KWL chart and complete a reflection sheet at the end of the project.
In addition to the developed rubric, how will student performances be <b>Evaluated</b> ? Will there be opportunities for students to assess themselves? What other formal or informal assessment strategies will be used?	As mentioned above I will informally assess students and lead them to self-reflection and further development throughout the project. Students will also complete a reflection sheet at the end of the project.
How will you <b>Tailor</b> (differentiate) your instruction to meet the different skill levels, interest levels, and learning styles of your students?	Choice is a very important part when it comes to learning. Students will be able to choose how they want to present their information; poster, PowerPoint, or Book. If there is another way a student would like to present their information I am completely open to the possibility! Students have the option, always to type their written responses or use voice to text.
What is the best way to <b>Organize</b> and sequence the instruction in this module? Map out an overview of the three weeks.	<ol style="list-style-type: none"> <li>1. Project overview and discussion with rubric</li> <li>2. Lessons on informational text reading, highlighting and note taking</li> <li>3. Research and reading time built in</li> <li>4. Writing and revision time built in</li> <li>5. Oral presentation practice time built in</li> <li>6. "Open Class" Presentations</li> </ol>



**Module Three-Week Overview**

<b>W E E K  1</b>	<b>Day 1</b> I will begin the unit by having students complete an individual KWL chart. Throughout the process of filling in the whole class KWL we will discuss various topics and ideas as they come up. I will have students turn to their face partner and do a think-pair-share- What is a tradition your family practices? Then students will share and discuss the question at their table groups in a round robin format. I will call on a representative from each table to share table discussions with the whole class. We will discuss the similarities and differences that are found. I will then share my own experience and understanding of cultural traditions. What do we know about other traditions and cultures? What can we learn? Discussing who	<b>Day 2</b> On the 2nd day we will go over the rubrics, checklist and the example poster I will have displayed in the room. Students will be able to ask questions.  Next, I will pass out the sample informational text that we will do whole- class. I will display the text on the ELMO. Students will have the same text and a highlighter, they will follow along with me as we discuss and highlight the information we deem as crucial. I will show note taking skills and how to take someone else's words and put them into your own. It is very important that students do not plagiarize. We will discuss how quotes can be used.	<b>Day 3</b> I will pass out the Alaska Culture Graphic Organizer. I will show on the ELMO how to use this graphic organizer. As students learn about their Alaskan Native group they will fit it in.	<b>Day 4</b> Students will be given their paper resources and time to read, highlight and take notes. I will be working with students one-on-one.	<b>Day 5</b> I will pass out the Alaska Native Cultures sheet, which I will display under the ELMO and we will do whole-class. This will be displayed in their final product. It will help them visualize where in the state the Alaskan Native group they are learning about resides.  If there is time left students may continue to work on their research writing.
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	were the first people to inhabit Alaska.				
<b>W E E K  2</b>	<b>Day 6</b> At this point I will begin pulling students individually with students on their writing and help them revise.	<b>Day 7</b> I will continue pulling students individually with students on their writing and help them revise.	<b>Day 8</b> I will continue pulling students individually with students on their writing and help them revise.	<b>Day 9</b> I will continue pulling students individually with students on their writing and help them revise.	<b>Day 10</b> At this point some students may be ready to start working on their poster, PowerPoint or book. They will need to start finding pictures to use.  I will do a quick whole-class reminder lesson on how to cite sources for photographs and text.

<b>W E E K 3</b>	<b>Day 11</b> Students will continue working. I will be working one-on-one with students that need my attention.	<b>Day 12</b> Students should be making the final edits to their writing.	<b>Day 13</b> Students should be working on their layout and putting things together. Headings and cutting things out.	<b>Day 14</b> Students will write their talking point index cards and practice with one another. We will have a brief “Open Class” practice.	<b>Day 15</b> Students, staff, family and the community are invited to attend our “Open Class” and potluck!
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### Haida (For Teacher Example Article)

- [http://www.bigorrin.org/haida\\_kids.htm](http://www.bigorrin.org/haida_kids.htm)

### Tlingit

- [http://www.bigorrin.org/tlingit\\_kids.htm](http://www.bigorrin.org/tlingit_kids.htm)
- <https://thetlingitpeople.weebly.com/food.html> (Food)

### Aleut (Unangaŋ)

- <https://www.warpaths2peacepipes.com/indian-tribes/aleut-tribe.htm>
- <http://www.newworldencyclopedia.org/entry/Aleut>

### Athabascan

- <https://athabascanwoman.com/?p=433>

### Yup'ik

- <https://www.britannica.com/topic/Yupik>
- <https://study.com/academy/lesson/yupik-people-of-alaska-culture-food-traditions.html>

### Iñupiaq

- <https://www.warpaths2peacepipes.com/indian-tribes/inuit-tribe.htm>

Topic: _____ Name: _____		
<b>K</b> What I Know	<b>W</b> What I Wonder	<b>L</b> What I Learned

## Alaska Native Unit Checklist

Name: \_\_\_\_\_ Culture: \_\_\_\_\_

\_\_\_\_\_ Native Cultures of Alaska Map

\_\_\_\_\_ Native Foods Paragraph

\_\_\_\_\_ Native Clothing Paragraph

\_\_\_\_\_ Native Housing Paragraph

\_\_\_\_\_ Native Food Picture and Website Link

\_\_\_\_\_ Native Clothing Picture and Website Link

\_\_\_\_\_ Native Housing Picture and Website Link

\_\_\_\_\_ Poster Title

\_\_\_\_\_ Paragraph Bibliography

\_\_\_\_\_ Native Historical Fiction Book Read

\_\_\_\_\_ Historical Fiction Book Collage

## Reflection Sheet

Name:

Date:

What did I do?

What did I learn?

What was my favorite part? What was my least favorite part?

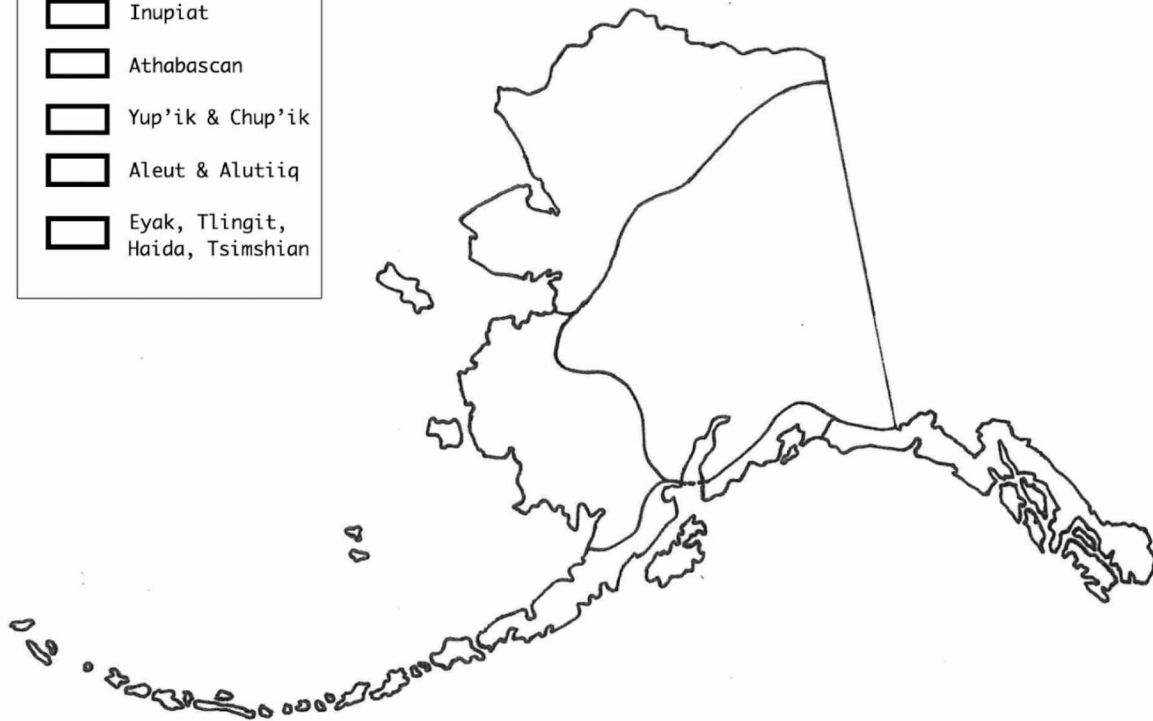
Who were the first people to inhabit Alaska?

What would I change if I did it again?

### Native Cultures of Alaska

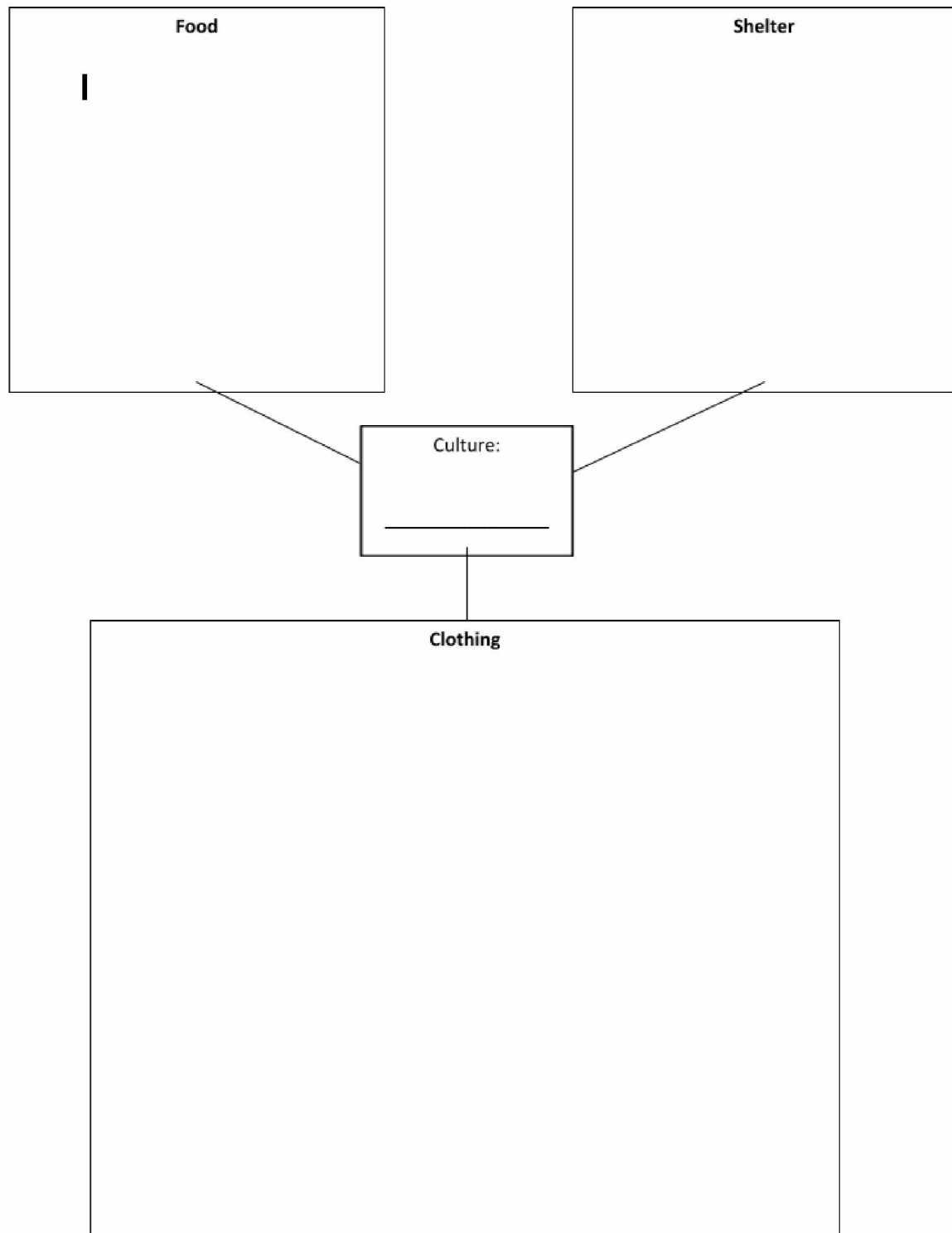
Alaska Native Cultures	
<input type="checkbox"/>	Inupiat
<input type="checkbox"/>	Athabaskan
<input type="checkbox"/>	Yup'ik & Chup'ik
<input type="checkbox"/>	Aleut & Alutiiq
<input type="checkbox"/>	Eyak, Tlingit, Haida, Tsimshian

By: \_\_\_\_\_










# HAIDA

### Haida Clothing

By [REDACTED]

The Haida people made all of their clothing out of things they gathered or hunted. Often times, men and women wore different things. Men often wore leather loincloths and kept their hair in a tight bun on top of their heads. Women often wore skirts, rain hats, and they typically kept their hair long and loose. Both men and women would wear moccasins, leggings. Neither would typically wear shoes, but would wear moccasins, leggings. Neither would typically wear shoes, but would wear moccasins, leggings. For ceremonies or to show their wealth, some Haida people would wear carved wooden headdresses with shiny abalone shells or woven cedar hats that were painted with detailed designs. Wealthy Haida people would wear a chilkat robe. This is a very detailed piece of clothing with pictures of the person's clan on the back. It had long tassels that came down so they would jump around as the wearer would dance. Much of their clothing was made out of animal skins such as deer, seal, and otter. They would decorate their clothing with root weavings, animal fur, feathers, and shells. Haida people were known for their beautiful artwork that would often be displayed on their clothing.

### Haida Traditional Housing




Source: commons.wikimedia.org/wiki/File:Haida\_House\_museum\_LUSC.jpg

### Haida Homes and Shelters

By [REDACTED]

Haida people lived in amazing and strong homes. These homes were typically 40 feet wide by 60 feet long. Often times, many families would live in one of these homes. Each house was constructed out of long planks of cedar wood. To offer some privacy between families, parts of the house were often sectioned off with bark walls. To keep their house warm, there was a large fire pit dug in the center of the house. Right above the fire pit, there was a hole in the roof to let the smoke out. Right above the fire pit, Haida people lived in fairly cramped homes, however, they all pitched in to help keep the fire going.


### Haida Traditional Clothing



Source: commons.wikimedia.org/wiki/File:Chilkat\_Robe.jpg

### Native Cultures of Alaska

By [REDACTED]



Alaska Native Cultures


- Inupiat
- Athabaskan
- Yup'ik & Chug'ik
- Aleut & Alutic
- Kiyuk, Tlingit, Nisga, Tsimshian

### Haida Food

By [REDACTED]

The Haida people survived by eating foods they hunted, fished, or gathered. The Haida people lived mostly on islands, so they would hunt animals on land and in the ocean. On land, they would hunt for deer and sometimes bear. They would mostly hunt seals and other in the ocean. They Haida people were great fishermen. They would fish for salmon, halibut, and eulachin (herring). They would use the eulachin oil as a healing balm with other native groups. Much of the food Haida people ate was also gathered from the land and sea. Women would often gather berries such as blueberries, salmonberries, and huckleberries. They would also go to the shoreline and gather seaweeds, clams, chitons, and beach greases. In late spring, Haida people would scold oills for wild bird eggs. There was a lot of great food available for the Haida people, especially when they worked together. Food was always shared with the elders and families in need.

### Haida Traditional Foods



Source: commons.wikimedia.org/wiki/File:Haida\_Food.jpg

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